

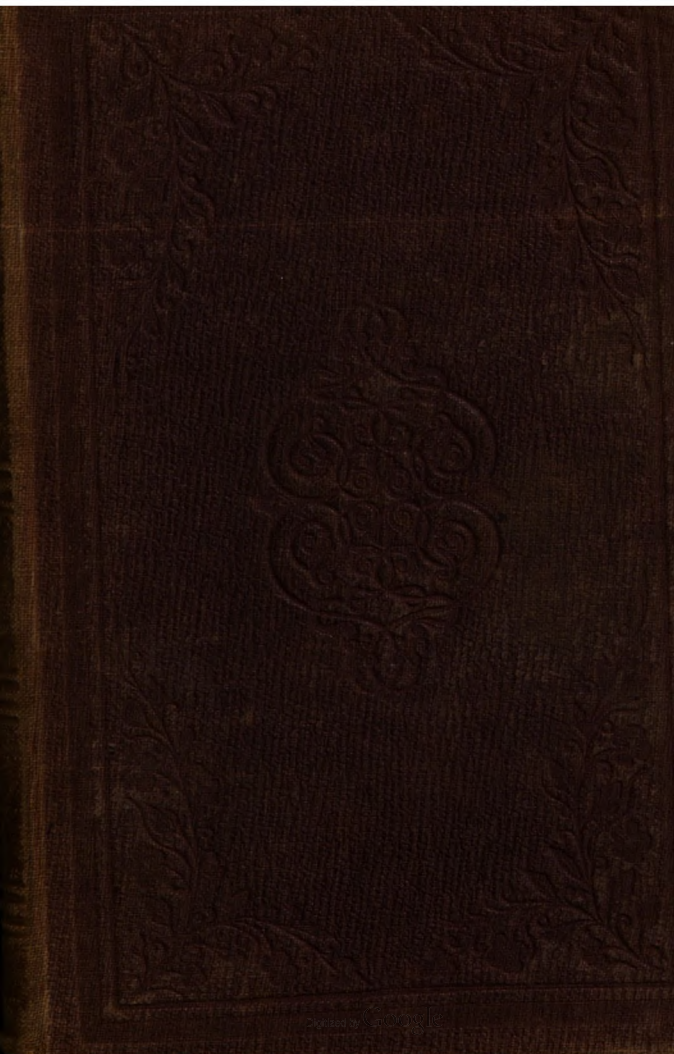
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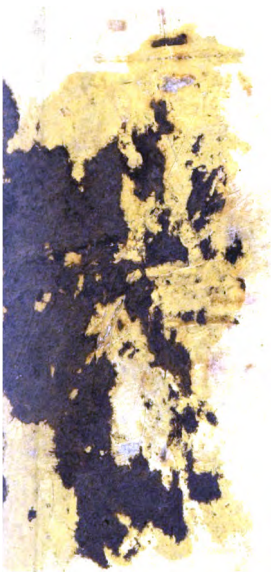
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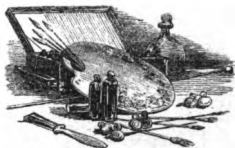
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# BOOK ABOUT PICTURES.

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INTENDED FOR THE YOUNG.



LONDON.

THE RELIGIOUS TRACT SOCIETY;

*Instituted 1799.*

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AND 65, ST. PAUL'S CHURCHYARD;  
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# BOOK ABOUT PICTURES.

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## INTRODUCTION.

PICTURES! the very word is a pleasant one. Whilst I write it, what bright thoughts of happiness crowd into my mind! I am in a moment carried back in idea to the sunny days of my childhood, more than sixty years ago, when my picture-book was almost my constant companion.

Perhaps it was in consequence of my feeble constitution when a child, that I generally preferred quiet amusements to those of an active kind. I loved then, and I still love, to see children exercising themselves in cheerful active sports; but I must confess that it pleased me more to witness than to join in them.

It is probable that my preference for quiet employments was strengthened by an accident which occurred when I was very young, and which confined me to the house with a broken limb. It may seem strange, but nevertheless it is true, that all my recollections of this time are pleasing. I do not remember the pain which I must then

have suffered. I remember, however, that at first, when it was necessary for me to lie motionless on my back, my dear mother seldom left my bed-side, that she praised God I was not feverish, and that she constantly endeavoured to soothe and cheer me by her kindness.

I remember, also, when the surgeon who attended me allowed me to shift my position, how careful my parents were to provide for me various sources of amusement, but all of them, of course, different from those usually afforded to children who are so happy as to have the active use of their limbs. When they discovered my fondness for pictures, they abundantly supplied me with books full of them. Foxe's Book of Martyrs, Bunyan's Pilgrim's Progress, the Holy War, and some children's books, were my especial favourites at that time. These volumes, and some others, were placed on a table within reach at my bed-side; and, though not so beautiful as those of the present day, they served the purpose of amusing and instructing me.

Never shall I forget that forenoon when I was removed from my bed to the sofa in the parlour. Even now that I am old and gray-headed, I recollect as well as if it had occurred but yesterday, the gratification I felt at the change of scene, and how the family were assembled, and special thanksgivings offered up to God for my improved health. I remember, too, that I carefully secured a corner of the sofa for my picture-books; and the long summer days used to be employed by me in alternately looking at them, watching the fluttering of the butterflies, listening to the hum of the bees amongst the flowers in the garden

before the open window, or in receiving the sympathy and kind attentions of my parents and friends.

I distinctly remember one occasion, after I was still further recovered, when my nurse drew me in my little carriage for an airing in the fields, she kindly consented to let me take my pretty picture-books with me. With these I was as happy as a child could be. And I do not remember that I then experienced a single feeling of regret that I could not join the cheerful groups of children who were sporting around me in the green meadows, among the buttercups and daisies.

On my recovery, oh how I rejoiced in the possession of the power of moving about from place to place at my own pleasure! That is an enjoyment, however, which none but those who, in consequence of a broken limb, have been for a time prisoners to their bed or couch, can fully understand; and I only now refer to it because I am very desirous that my young readers may learn to feel thankful for the active use of their limbs.

But perhaps you inquire, Who is this speaking to me? You know, if you were to receive a letter from a person who never wrote to you before, the way to discover the name of the writer would be to turn to the last page of the letter. Now, if you have any curiosity to know mine, you will find it at the end of this introduction, on page 14. Although I feel an aversion to speak about myself, I shall conquer my natural disposition so far as to mention a few things with which it is necessary for the reader to be acquainted.

It pleased God to remove from this world both my dear parents when I was very young. This

was a severe trial ; but it might have been much worse : it would have been an additional trial if they had left me in poverty ; for as my health has never been robust, I could not have laboured for my bread as many healthy young people can do. But now, when I look back upon the dealings of God, I bless him with a thankful heart that, when both my parents died, they left a sufficient provision for my future support. Had it not been so, I must have depended upon others for my subsistence. I fully believe that both my father and mother are now among the saints in heaven. I hope soon to follow them there ; for if I know my own heart at all, I think I am looking for the mercy of God, through the grace of that Saviour whom they loved and faithfully followed here below.

Since they were taken from me, I have seen many changing scenes, and have endeavoured to mark the hand of God in them all. I have especially observed, with feelings of devout gratitude, that while many a healthy and strong man has been suddenly cut down in the midst of his days, I, a poor weak ailing creature, have been spared. "It is of the Lord's mercies I am not consumed, and because his compassions fail not : they are new every morning. Great, O Lord, is thy faithfulness."

At present I dwell with Mr. Fairbank, whose wife is my niece : this I prefer to living in a house of my own, for the sake of their society and that of their beloved children. Their house is situated in a pleasant neighbourhood, in the suburbs of a large country town. It has thus one advantage which I highly prize, that of being near the country ; and it is one of my greatest enjoyments

to take a drive in my pony-chaise, when the weather is favourable, among the beautiful scenery which surrounds the place of our abode. To the family it is convenient on account of its short distance from the town, where Mr. Fairbank is engaged in business all day.

I have my own apartments, and it is not thought strange by any when I prefer remaining there. Generally, through the day, I am employed at my books, or writing; and I usually join the family in the parlour in the evening. An easy chair is placed for my use in winter at the side of the fire, and in summer near one of the windows. Many a pleasant evening have I spent in this parlour; sometimes joining in the conversation, but more frequently quietly listening whilst Mr. Fairbank is imparting instruction to his children. It was here that the conversations about pictures, which are related in the following pages, took place.

But I have now said enough about myself. It will be more pleasant for me to introduce to the reader my young relations, Mary and Arthur Fairbank. Mary, the elder, is a very amiable girl, who spends much of her time in my company. If I am disposed to talk, she will sit and listen to me by the hour; but if she sees that I would rather remain silent, she will wait beside me with her sewing or her book in her hand, ready to chat or to listen to me, according as I feel inclined. Every one has his own likings; and it so happens that this just suits me. Mary has been in the habit of confiding all her concerns to me. If she had not been a girl of a frank, open disposition, and confided in me, I should not have been able to acquaint the reader with the thoughts which



passed in her mind on several occasions referred to in the following pages.

My young friends attend their respective schools in the neighbourhood, from which they return home in the afternoon of each day. Arthur does not so often choose to come and sit beside me as Mary: when not engaged in preparing his lessons, he enters heartily into the boyish sports of some of his companions who live in the neighbourhood. He is two years younger than Mary, and is a quick intelligent boy.

But I was speaking about pictures, when it occurred to me that the reader might expect to be informed as to the parties referred to in this book. I must not forget that it is to be a book about pictures. I was saying that it is a very pleasant subject; for where will you find a person who does not, more or less, like pictures? I know this, that some of the happiest hours I have spent for some time past, were those in which I was engaged preparing this book for the printer. And I believe that if I had time to say a word or two in favour of pictures, many would sympathize with my remarks on this subject.

Mr. Fairbank, as well as myself, reads many books; so that we have found it desirable to make an arrangement with a bookseller in town, who forwards to us new works of interest as they are published. Sitting in my easy chair, when a new parcel of books has been opened, I have frequently been reminded of my own fondness for pictures in my youthful days, by noticing how the eyes of Mary and Arthur sparkle with delight when they open a volume containing pictures. I have also been amused by observing, that not

my young friends only, but older persons, who have entered the room, generally contrived to examine the pictures before any other part of the volumes. And I remarked, too, that, for the most part, those books which had no pictures were not looked at until all the others were examined. From these circumstances, I am warranted in inferring, that a love of pictures is natural to most persons.

But I have already detained the reader too long. It will be seen from the first chapter that a trifling circumstance, as some might consider it, gave rise to the conversations on pictures which follow. I became acquainted with the particulars related in this and some of the other chapters, by receiving full accounts from both Mary and Arthur.

During all the conversations about pictures in Mr. Fairbank's parlour, I was present, and I secretly resolved to write out in the morning the conversation of the preceding evening. The reader may, therefore, on these occasions, if he pleases, fancy me seated in my easy chair near the fire. A little lamp is placed at the end of the mantel-piece, by the aid of which I can read whilst I recline in my easy chair. As the family generally gather around the table in the middle of the room, I have found it no difficult matter, with a slip of paper in my book, to take a note of the remarks made, without being discovered. By the help of these notes, and a retentive memory, I have been able to give a pretty accurate account. Now and then I joined in the conversation, but I have not cho. to record my own remarks.

My chief object in taking all this trouble is the hope that the young will be benefited thereby.

Putting out of view what nevertheless is true, that the labour has yielded much pleasure to myself, I have felt, all the time that I have been employed at it, a persuasion that the information contained in this little book would probably be interesting, instructive, and acceptable to the young.

Whenever I begin to speak about the young, I find it difficult to leave off; for my heart overflows with kindness to them, and I see that, in the present case, my affection for them has overcome my natural unwillingness to speak about myself. I close with one parting wish. May the young and rising generation improve their present advantages, so that they may become wise and good, and thus be fitted to take the place of their fathers and mothers, when they are laid low beneath the clods of the valley. This is the earnest prayer of their friend and well-wisher

THOMAS TEMPLETON.





## CHAPTER I.

## THE PICTURE-SHOW.

ONE morning, during their holidays, Mary and Arthur Fairbank accompanied their father to the neighbouring town. After procuring what their mother had sent them for, they were returning home, when they saw a number of children gathered around a picture-show. It was placed in a retired street, at the end of which grew a row of tall trees. They appeared bare and withered now, for it was at the latter end of the last month of the year: a slight breeze caused them to wave their naked branches gracefully in the air. It was quite plain that few carts or carriages ever came through that street, for here and there the green grass was growing between the stones.

It was an unusually mild day for the season of the year. The air was balmy, and the sun was shining, when the showman, followed by a crowd of children of various ages, fixed his show upon a stand, and began to bawl aloud for customers. He was dressed in a brown coat, too large to fit him well, his face was weather-beaten, there were holes in his shoes and stockings, and his hat was sadly battered and worn.

The show was smartly painted on the outside, there was a round tower with a flag-staff and a red streamer on the top of it, and there were four magnifying glasses in the front. He rubbed these with a cloth, whilst he shouted, at the top of his voice, "Now, be in time! be in time! my merry masters, and my little ladies. It's all the same to me which comes first. Now is the time to see this wonderful exhibition of pictures. It is very likely you may never have such another opportunity. Have none of you a halfpenny this holiday time? Come forward. Come forward." With such exclamations, he tried to persuade the little crowd of children gathered around his show. "Now, my little man," he said, to a boy with black curly hair, "don't tread on my toes, and you shall have a peep for nothing. There! what do you think of that? Pretty! did you say? Yes, I know it is pretty. Come along! be in time!"

His voice was resounding through the street, and the little red flag was streaming in the air, as Mary and Arthur drew near the show. Seeing them standing on the foot pavement, and observing the latter put his hand in his pocket, he cried, "Make way for that young lady and gentleman

to come forward." But Mary did not go forward. On the contrary, she took the hand of her brother, who seemed desirous of going, and said, "Now, Arthur, do not look at it: come away."

"Why, what harm can there be in looking at some pictures?" said Arthur.

"You heard what our dear father told us last night," Mary replied, in a low tone of voice; "you know he said he overheard a showman describing his show as he passed, and that he thought it was not a proper picture-show for young people."

"Yes, but do you not remember that he said he did not forbid us from looking at every show. He said some of them were harmless enough, if we were pleased with them. How do you know that this is a bad one?" asked Arthur.

"Because," replied Mary, "it agrees with the description he gave us. Come, come! We must not stand here any longer."

"Why, what a hurry you are in!" said Arthur; "I want to see the show: I do not believe there is any harm in it. Come, it will not take long: let us both have a look. Perhaps you will like it."

"No, I must not; and I think you ought not until you are sure it is right. You know I am as fond of pictures as you can be; and I have no objection to join you in asking permission to look at the large portfolio in the library. I dare say there are some pictures in it much prettier than this show. Besides, you know it is now time for us to return home."

This was spoken in such a firm tone of voice, and his sister seemed so determined, that very

likely Arthur would have complied with her wish at once; but just at that moment Richard Dixon came running up the street, driving a little boy before him, who was playing the part of a horse. He had string harness on, a wooden bit in his mouth; and Richard held the reins in one hand, and a switch for a whip in the other, and was shouting as loud as, if not louder than, a coachman or a wagoner driving real horses.

"What's to do here, Arthur?" cried Richard, stopping his present play in prospect of fresh sport. "A show! Have you seen it?"

"No," said Arthur: "sister thinks I ought not to look at it."

"Ho, ho! I suppose she has been preaching to you; for she has got a face as long as my grandmother's," rejoined Richard. "Or, perhaps, she wants you to save your money to buy her a good book. But, of course, it is entirely your own fault if you don't do just what you like yourself. I am sure I would."

Richard Dixon was the only son of a widow lady, who lived in the neighbourhood. He had been accustomed from infancy to have his own way; and the consequence was, that he fell into many evil courses. This is always the case with the young when they are not trained up in the way they should go; for "foolishness is bound in the heart of a child;" and "the imagination of man's heart is evil from his youth," Prov. xxii. 15; Gen. viii. 21. The parents of Mary and Arthur were grieved to see that Richard was learning many evil habits; and they felt sorry to be obliged to caution their own children against becoming intimate with him; for they knew that "evil

communications corrupt good manners," 1 Cor. xv. 33.

It was painful for Mary to listen to Richard's rude and improper language; but she felt she was right in not looking at the show herself, and in doing all she could to dissuade her brother. She remembered, too, the cautions they had received respecting Richard Dixon; and that one of the passages of Scripture her father read that morning was, "Enter not into the path of the wicked, and go not in the way of evil men. Avoid it, pass not by it, turn from it, and pass away," Prov. iv. 14, 15; and that he prayed that his children might be preserved from evil company. These thoughts made her feel decided.

But she feared the effect that Richard's taunts would have on her brother's quick temper; and her fears were not groundless; for, when Richard told Arthur "to show himself a lad of spirit, that every one might see he was not in a girl's leading strings," his face reddened, he shook off his sister's arm impatiently, and crossed the street towards the show.

Richard Dixon felt secretly glad when he saw the effect of his wicked taunt, for he had often before been prevented by Mary from leading Arthur into improper ways. He now sprang in among the children gathered around the showman, with a hop, step, and jump. The children, in their haste to get out of his way, nearly overturned the show, when the showman, holding it firmly with both hands, and looking surlily at Richard, said, with an oath, "Now, my master, don't cut your capers here. Oh! if you and your friend there want to see my show, that is



another thing. Fine sight, I assure you. But when you want to spin yourself round like a top, as you were doing just now, you had better go where there is nobody near you."

As soon as Mary heard the showman using improper language, she hastened from the place. But she had not proceeded far before she met Mr. Jacob Jenkins, an intimate friend of her father's, who had known her from a child.

"How now," said Mr. Jenkins, "you seem sad!" Mary told him all about the picture-show; and when he learned that Arthur had remained behind, he said, "You were quite right, Mary, in acting as you did; come, let us return to look for your brother."

Mary now felt more cheerful. She had thought before that she was doing right, but now she was quite sure of it; for Mr. Jenkins said so. As she walked by his side, she felt so happy, that, if Arthur had been with her, she would have needed nothing to increase her joy. The happiness arising from an approving conscience, is more to be desired than all the enjoyment which can arise from indulging in forbidden pursuits: the pleasures of sin endure but for a moment, and always leave a painful sting behind.

As Mr. Jenkins and Mary drew near the show, they heard the showman shouting his description of the pictures, as he drew the strings in succession. Some of the words they could hear distinctly; and Mr. Jenkins quickened his pace as he heard the following:—"Blood-stained mantle—fatal secret—enchanted helmet—black forest—ah! if you had seen it in the theatre royal!—robber's cave—mortal combat."

"If that man's pictures are like the words he uses to describe them," said Mr. Jenkins, "there can be no doubt they are foolish and unsuitable for children."

"Do you think it is quite wrong for young people to look at picture-shows, sir?" asked Mary.

"Certainly not. I do not disapprove of all picture-shows, because there are some which contain improper pictures, any more than I should think of disapproving of all books, because there are many bad ones which no one should read," Mr. Jenkins replied.

They now drew near to the show. Arthur and Richard Dixon had their eyes close to the glasses. Every time the showman drew a new string, the children around drew suddenly back, out of the reach of Richard's arm: for he seemed to think he ought to lose no opportunity of playing some foolish, mischievous trick: he had already pulled one boy's cap over his eyes, trodden on the foot of another, and silyly untied the strings of a little girl's bonnet.

The children had again clustered around the show, and were listening in wondering silence to the description of another picture. Mr. Jenkins was grieved to see that they were so attentive to what he could not but consider improper and unsuitable for them; and he sighed, when he remembered the inattention of some of these very children to the instruction of the Sunday school. He did not object to innocent amusements for young people: on the contrary, there was always a smile on his face, and a throb of pleasure at his heart, when he saw children happy and cheerful;

and many were the treats which he planned for the young people of his neighbourhood.

It was not surprising, therefore, that when a little boy cried, "Oh, here's Mr. Jenkins coming!" the children should gather around him, and it was not wonderful that they all appeared pleased and happy in his presence; for where was the boy or girl that knew him, that did not love Mr. Jacob Jenkins? Arthur immediately went to his side; and Richard, although a little awed in his presence, finding that the showman ceased talking, began to think what mischievous trick he could next play: the showman, in the meanwhile, rubbed his glasses.

Mr. Jenkins had a kind look, question, or remark for each of the children, who pressed around him, but not in a rude or disrespectful way. One he asked how her poor mother was; another, why he did not come to school last Sunday; and he told one of the boys to take care of his little sister. It was soon found out by the children that Mr. Jenkins did not approve of the picture-show, although he had not yet spoken about it in their hearing: perhaps, they had observed Mary's unwillingness to join Arthur in looking. When they saw Mr. Jenkins and his young friends leaving the place, many of them went away; and when Mary looked back, as they passed the silversmith's shop at the corner of the street, there were only a few children near the show; but amongst them she could plainly distinguish Richard Dixon.

Arthur was not sorry that he had an opportunity of escaping from the taunts of Richard under his kind friend's protection. Indeed, if the truth

must be told, he had not felt quite happy whilst looking at the show, when he found that Mary had left him. He would not have considered that he was sacrificing any enjoyment by leaving the show and following her; but he was afraid that if he did so he would be laughed at. What a pity it is that any should be prevented by the fear of ridicule from doing that which they know is right! There are, it is to be feared, many young persons of soft and yielding dispositions, who allow themselves to be tempted by circumstances, or the opinions of others. They are thus frequently led into sin and sorrow, because they have not resolution enough to say No to the tempter, and thus their weakness is the cause of wickedness. Such persons are like a ship on the stormy ocean, without a helm or pilot, driven with the wind and tossed. How much better it is for every young person to take the word of God for a guide, and to seek the grace of the Holy Spirit in every season of difficulty!





## CHAPTER II.

### PICTURE-WRITING.

THE fire was burning brightly in the grate, the tea-things were placed on the table, and the toast was keeping warm on a holder fastened to the fender, in Mr. Fairbank's parlour. It was nearly six o'clock in the evening of the day alluded to in the last chapter. Mary had placed her father's slippers on the hearth-rug opposite the fire; and twice she thought she heard his footsteps on the pavement outside; but, after peeping through the window behind the moreen curtains, she found she was mistaken. Mrs. Fairbank was sitting at the table, employed at some needlework, and seemed very thoughtful. Arthur was busy trying to put together a geographical puzzle. There was a looking-glass above the mantel-piece,

on one side of which there was a musical instrument, and on the other a book-case filled with books.

At last, a knock was heard at the door. "Oh! there he is now," cried Mary, running to the door, and opening it, whilst Arthur put away his map, and then folded up his father's great-coat. There was an affectionate kiss for Mary and a playful pat on the cheek for Arthur; and there was a smile on every face as Mr. Fairbank sat down among his family with a grateful heart. The servant brought the tea-urn into the room, and placed it on the table, while the steam was bursting out at the top.

Mr. Fairbank was usually much engaged in business through the day; but frequently he contrived to come home early in the evening, that he might notice the dispositions of his children, and implant in their young minds those lessons he might see needful. He had gained much wisdom from books, and especially from the Bible, and was well qualified to instruct his children.

Whilst seated at their comfortable meal, according to his usual custom, he asked Mary and Arthur where they had been, and what they had been doing all day. Mary said they had had a delightful walk in the park, and that they had seen Mr. Jenkins, and that he intended to call to-morrow evening on his way home.

"You are not a faithful historian, Mary," said Mrs. Fairbank; "you have left out an important part of the occurrences of the day." But seeing that Mary hesitated and looked at Arthur, she herself related to her husband what she had learned from her children about the picture-show. "From

what I have heard," she said, "I should think that the show must have been a poor silly affair; but what makes me sorry is, that Arthur seems to be easily influenced by others to do what he knows is not right."

Mr. Fairbank also had noticed other instances of Arthur's yielding disposition; and as he knew that, if unchecked, it would be the cause of much future sorrow to him, he secretly resolved to speak to him seriously on the subject at another opportunity. Arthur held down his head, and seemed sorry while his mother was speaking; but his face brightened up when his father said, cheerfully, "Come, my boy, give us an account of your raree-show." Arthur had not proceeded far in his description, when Mr. Fairbank said,

"That will do, Arthur. I see it is just what I thought it was. Young people will not gain any instruction from such a picture-show; and I wonder how they can be amused by it. I have often thought, that although there are a great number of excellent and suitable books for the young continually issuing from the press in this highly favoured land, and many of them illustrated with beautiful and appropriate pictures, another book is still wanted. I mean a book about pictures, which, while it gave some general information about pictures interesting and instructing for the young, would also point out their use and abuse. If I now knew where to find a small book of this kind, I would make a present of it to Arthur; and if he attentively read it, I should expect that he would not any more waste his time by looking at foolish pictures."

"I am sure," said Mrs. Fairbank, "I never

met any one so fond of pictures, and who seemed to know so much about them, as yourself; and you always appear to like to talk about them. Why should you not set to work, and make the book yourself?"

"Ah! it is easier saying than doing," replied Mr. Fairbank. "You know that I have not time, and I know that I have not the ability, to write such a book. I must leave the writing of books to those who are more competent than myself, and feel thankful when I can snatch a little time from the bustle of business to read what others write."

"Well," rejoined Mrs. Fairbank, who seemed unwilling wholly to give up the point, "I know you have many other important engagements to attend to; but, perhaps, it would be useful to Mary and Arthur, if you were to tell us in conversation what you would put in the book if you had time to write it."

"Oh, thank you, mother, for saying that," exclaimed Mary. "That is the very thing we should like. It would please us very much to have a printed book about pictures written by our dear father; but if we cannot have that, the next best thing would be to hear him tell us all about them."

Mr. Fairbank, after considering the subject, said, "I must leave home on a journey in about eight or ten days; but, perhaps, we may talk a little, before I leave, on such subjects as picture-writing, pictures on seals, coins, medals, monuments, and manuscripts, maps, and the progress of engraving. It would take several evenings to consider all these subjects."



"Then the sooner we begin, the better," cried Arthur. "Pray do let us begin directly."

As no further objection was raised, Mrs. Fairbank rang the bell for the servant girl to take away the tea-things, after which she resumed her needle-work. Mary also took her sewing, and Arthur, sitting opposite his father, looked him full in the face, when he thus began:—

"A picture may be described to be a representation, on a plane or level surface, of any object or objects, by means of lines or marks, with or without colours, on paper or any other substance."

"We must take care to remember that, Mary," said Arthur.

"The idea of a picture is very simple," continued Mr. Fairbank. "If we imagine two savages, speaking different languages, meeting on the sea-shore, it is quite natural to suppose that, in order to communicate their ideas to each other, they would draw, with a stick on the sand, rude representations of those objects they would have conversed about. It is quite certain that the early history of many nations is recorded in pictures; for they had no other written language."

"A picture language," said Mary. "How odd that must have been!"

"Ay, ay! Mary! it may seem odd to you now," replied her father; "but if you had never been taught to read or to write, and had never seen a written or a printed book, it would not seem odd at all. When people could neither print nor write, it was quite natural, when they wished to record any event, that they should make a picture of it. This has been done by the Egyptians, the Chinese, the Greenlanders, the

Peruvians, the Mexicans, the North American Indians, and others that might be named. The Mexicans on the sea-coast sent information to Montezuma, their king, of the arrival of Cortez, and his band of Spaniards, by paintings on large white cotton cloths. They sketched on these the Spaniards, their ships, their horses, and their fire-arms."

"How much quicker they could have done it with the telegraph signals in our country!" exclaimed Arthur.

"It is probable," said Mr. Fairbank, "that as these were all new objects to the Mexicans, they painted them in full; but in other picture histories of past events, used by the same people, by a picture of a part of an object, the whole is to be understood: for instance, instead of sketching a full-length figure of a man, they only sketched the head; and in like manner, a part of a beast, or any other object, meant the whole. They had also signs which were understood to represent water, wind, earth, sky, day, night, middle of night, age, year, speech, and motion. They likewise used various other signs, by some of which they could describe the name of a person or place. For example: the name of one of their kings, Montezuma-Ilhuicamina, which means, 'He who pierces the sky with an arrow,' was expressed by pictures of a man's head with a crown, and behind it the sky pierced with an arrow. The Rev. H. Horne has copied a curious Mexican picture history, which is a description of the principal events which occurred during a reign of fifty-one years. The figures in their pictures are very rudely and coarsely drawn, and manifest no elegance or taste

in design, but the colours used in painting them are brilliant and durable.

“Only a few of these picture manuscripts have been saved from the destroying hands of the Spaniards, and these are carefully preserved in public libraries. They are highly valued, as being the principal records of the ancient history, customs, science, and religion of the nations which used them.”

“Well, I always thought before that pictures were only for pleasing,” said Arthur; “but these Mexicans made them useful too.”

“The North American Indians,” continued Mr. Fairbank, “also use pictures to express their ideas to others. Their method of writing by means of pictures is the simplest that could well be thought of. When Captain Carver was travelling among them, on one occasion, a Chippeway chief was his guide. This chief, being afraid that some party of hostile Indians might fall upon them, adopted the following precaution. Having selected a desirable spot, he stripped the bark from a large tree, and with a mixture of wood coal and bear’s grease, he sketched upon the tree, in a rude way, a town, a man dressed in skins, a deer, which was the sign of the Chippeways, a canoe, with the figures of Captain Carver and his servant sitting in it, and the Indian pipe of peace. Although it was a coarse picture, Captain Carver says it was very effective; and the hostile Indians understood quite well by it that their own chiefs desired that the Chippeway chief, although an enemy, together with the captain and his servant, should be permitted to pass on their journey unharmed.”

“Well, I am sure,” said Arthur, “if I had been

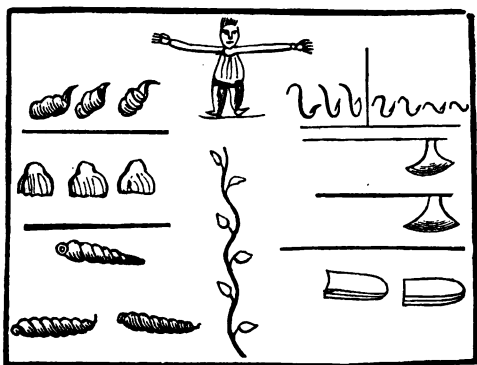
the captain, I would have stayed at home, and not have trusted myself among these wild Indians. I should have been expecting, every now and then, that a party of them would rush out from behind the trees, and lay hold of me."

"In Bradford's *American Antiquities*," continued Mr. Fairbank, "it is stated to be an ordinary custom among the Indians, when engaged in hunting or hostile expeditions, to leave at certain points marks and pictures upon trees, so as to convey an idea of their number, the direction they have taken, the result of the adventure, or any incident that may have occurred. And another writer mentions that some of their traditional songs, used at their feasts, are recorded by rude pictures carved on a flat piece of wood: a person must first be taught the words of these songs, and the pictures serve to remind him of the ideas. Lafitau, in giving an account of the manners of the American savages, says, that the figures which the Indians engrave on their faces and bodies are picture writings and memoirs: he also remarks that they have picture figures of all kinds, which amply serve the purpose of writing."

Mr. Fairbank here went to the bookcase, and while he was searching for a book, Arthur put a shovel-full of coals on the fire, and Mary swept the cinders under the grate. But they were seated at the table again, when Mr. Fairbank opened a volume, and pointed to what appeared a rude engraving. They looked at the sketch, but neither of them could make out what it was meant for.

"Read it," said their father; "it is a picture letter." But they both said it was of no use to try; for they should never find out how to read it.

“Well, then, if that is the case, I must endeavour to explain it,” said Mr. Fairbank; “but I think you need not have given up the attempt quite so soon. First notice all the objects represented in this picture letter. At the top you see there is the rude figure of a man; under him is a branch; on the left of the picture, there are shells of various sorts; and on the right, there are three large and four small fish-hooks, two axes, and two



other objects of an oval shape, which are meant to represent pieces of iron. Now, this is a letter from one of the inhabitants of the Caroline Islands, offering to give some shells in exchange for some fish-hooks and a few pieces of iron. The captain of the ship gave a sheet of letter-paper to the Carolinian; who immediately traced on it the characters as represented in the picture, in

red. The man at the top is placed there as the bearer of compliments; the branch under him is an emblem of peace and friendship; the marks on the left show the sort of shells the writer sent; and the marks on the right, the articles he wished in return, namely, three large fishing-hooks, four small ones, two pieces of iron the shape of axes, and two pieces a little larger. M. Martinez, to whom this curious letter was written, sent these articles to the Carolinian, from whom he received in return many very beautiful shells."

Mary and Arthur looked again at the picture letter, and wondered that they could not make it out before: now that it was explained, it seemed quite natural and easy. Arthur said that, as he supposed the Carolinian could not write, he did not know that he could have taken a better plan to explain his meaning.

"But when they were written, it would be difficult to read them without sometimes making mistakes," said Mrs. Fairbank, who was particularly observing all that passed, and felt pleased to see her children so much interested in the subject. "I remember hearing of a curious blunder made by an illiterate man. He kept a small shop in the country, and dealt in a variety of articles. As he was not able to write, he was forced to depend on others for keeping his accounts. But it happened sometimes that he had no one near him who could undertake this duty. On these occasions, he adopted the plan of making a picture in a book he kept of the article purchased, if not paid for. It is not wonderful that mistakes should sometimes occur. At one time, he was called upon by one of his customers, who complained that he had

been charged for a cheese which had never been received, and which he was quite sure he never ordered. The man turned up his book, where he found he had drawn a circle; but, after a little reflection, he remembered that he meant it for a mill-stone, but had neglected to put a hole in the middle, and had thus mistaken it for a cheese."

They all laughed heartily at the anecdote of the ignorant shopkeeper and his curious method of book-keeping; and Mr. Fairbank did not fail to point out to his children the advantages arising from education. He then proceeded to say:—

"The kind of picture-writing I have already referred to, would, in course of time, be found by the nations who practised it cumbersome and inconvenient. Some clever persons amongst them would probably set about finding out some plan to shorten the picture characters. We may now refer to the written language of the Egyptians, who invented the hieroglyphics."

"Oh, I know what you mean, father," said Mary. "Mr. Wilson showed me two black marble obelisks on his mantel-piece, all covered with marks which I could not understand: he said they were hier—"

"Hieroglyphics," said her father, smiling, when he saw Mary could not pronounce the long word. "It is a compound Greek word, meaning, 'sacred engravings.' Some think they were invented by the priests to conceal their religious mysteries from the common people. But, however that may be, as a mode of writing it was much to be preferred to the simple method used by the Carolinian. By grouping figures and objects together, a person may convey some idea to others of what

he means to express. But he will find, if he tries, that he cannot make others understand what he *thinks* by this plan. So this led to a new kind of writing, but still by means of pictures.

“In addition to characters which were direct pictures of the objects to be denoted in writing, the Egyptians used other characters, which, whilst they were pictures of one kind of objects, gave the idea of another kind. For instance, a picture of the sun was understood to mean day, because it is the cause of day; a scaling ladder meant a siege, etc. The following sentence, which is a copy of an inscription in the temple of Minerva at Sais, will show their manner of using these emblematic characters. The pictures of an infant, an old man, a hawk, a fish, and a river-horse, were understood to express the words: ‘All you who come into the world, and go out of it, know this, That the gods hate impudence.’”

“I do not believe I could have found out these words from the pictures you mentioned,” said Arthur. “But, perhaps, the Egyptians had used the same pictures for the same words before.”

“The Egyptians also used pictures as the signs of sounds,” continued Mr. Fairbank. “The words in their spoken language appear to have been formed from the cries of animals, or the sounds which come from other objects: thus the lion was called by them ‘*moue*,’ in imitation of its roar; and the ass was named ‘*eo* ;’ while ‘*teltel*’ means ‘to drop;’ and ‘*sensen*’ to ‘sound’ or ‘to sing.’ In the written language, these sounds are represented by pictures: their language, therefore, both spoken and written, appears to have been a language of pictures.





Tread ye out

for yourselves

twice (that is, this  
sentence to be  
sung twice)

O Oxen

Tread ye out

for yourselves

straw

for

men

the grain (the cha-  
racter is a bushel  
pouring out grain)

who (are

your masters

“ This is a song, copied from an Egyptian tomb, at Elethya, where it was found written above a picture of a man driving two yoke of oxen, treading out corn. It will serve as a specimen of the hieroglyphics. The song may be thus translated :—

Tread out for yourselves,

Tread out for yourselves,

O oxen,

Tread out for yourselves,

Tread out for yourselves,

The straw ;

For man, who is your master,

The grain.

“ An Egyptian monument is now in the British Museum which was brought from Rosetta. There are three inscriptions on it. The first one is in hieroglyphics, or sacred characters ; the second is in the characters which were used by the people generally ; and the third is in Greek. The Greek inscription states that the meaning of all three inscriptions is the same. Many learned men have examined this stone, and have carefully compared

the hieroglyphics on it with those on another small obelisk. The characters in this circle stand for the name Ptolemy, and the



following circle contains the name Cleopatra. From a comparison of these two names, it has been discovered that each picture character was used by the Egyptians just as we use the letters in our alphabet.

We cannot now stay to compare all the characters in both circles: but you will notice that the first sign in the second circle, which should stand for C, ought not to be found in the name of Ptolemy, and that it is not there; while the second character in the name of Cleopatra, a lion, which stands for the letter L, is the same as the fourth in that of Ptolemy, which is likewise an L. I will try to make this subject plain to you. Let us suppose that in England nobody could read or write, and that we had no A B C to learn from."



"O, father," cried both Mary and Arthur, "what a sad thing that would be!"

"I am only supposing it, to make the matter plain to you," said Mr. Fairbank, smiling. "If this were the case, and I told you to put on paper your own name, how would you do it?"

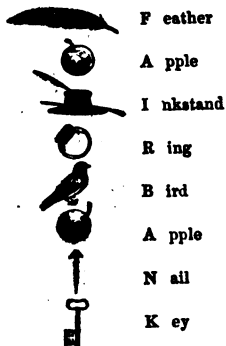
Mary and Arthur considered for a minute, and their mother could not forbear smiling as she raised her head from her needlework, and noticed their puzzled looks, whilst they both exclaimed, "O, father! if we could not write, and had no A B C, we could not do it at all. Do tell us what you would do in that case."

"Well, I hope that ever after this," replied

Mr. Fairbank, "you will feel heartily thankful for the letters of the alphabet. What a state of ignorance we should be in if it were not for them! and it is to awaken your gratitude to God for them, that I am saying so much to you about picture-writing. Well, then, I am to tell you how I, an Englishman, without an A B C, would write on paper my own name, after the manner of the Egyptians."

"Yes," said Arthur, "that is exactly what we wish to know. I do not see how you could do it."

"The sounds of some of the words used in my spoken language, must sit for their portraits, if you can suppose such a thing. I would draw pictures of the following objects, which, in my speaking language, I call a *feather*, an *apple*, an *inkstand*, a *ring*, a *bird*, an *apple*, a *nail*, a *key*, thus :—"



Mary and Arthur looked attentively at their father while he drew on a piece of writing paper the pictures he mentioned. He then told them to take the sound of the *first* letter of each of these words, and by writing or spelling those letters in order, they would have the name FAIRBANK, in much the same way as the Egyptians wrote in their pictured characters; and that these

same pictures, by changing their position, might be used for spelling other words.

"We should never have thought of writing it in that way, I know," said Arthur.

"You will observe," continued Mr. Fairbank, "that this was a superior method to the rude picture-writing of the Mexicans and North Americans, of which I have already told you. The latter merely addressed the eye by means of direct pictures of the objects; but the Egyptian picture characters expressed to the eye and the ear the *sounds* of the words used in the *spoken* language. I think you have seen picture-books intended for the amusement of little children, which will make what I have said to you still clearer. In these books may be found such a picture sentence as the following: 'I saw a boy fly a kite.' These words may be written by means of pictures of an *eye*, a *saw*, a *boy*, a *fly*, a *kite*. Now, perhaps, you will see that, after a number of sentences had been written in the same way, it would not be very difficult to form a picture A B C from the sound of the words we use in *speaking*; and that these pictures might be much shortened, for the sake of convenience, and still be understood to mean the same as the full picture. Still further: as these picture-characters became much used, they would wear away by degrees, till at last it would be difficult to discover any likeness to the objects from which they were first taken."

"How curious," said Mary, "that letters should come from sounds and pictures!"

"Some of the words in the Chinese written language are direct pictures, and some are formed from sounds," continued Mr. Fairbank. "A picture of a man above ground means 'above.' To express the word 'river,' or 'stream,' three

drops represent the water ; the sun is represented by a circle with a dot in the middle ; and other words are expressed in the same way. Their ancient manner of writing shows how their written language was formed ; for it contains direct pictures of many of the objects of nature. Dr. Morrison, an eminent Chinese scholar, when referring to the picture characters in the Chinese language, says, ' The character forms a picture which really is, or, by early associations, is considered, beautiful and impressive. The Chinese fine writing darts upon the mind with a vivid flash. As sight is quicker than hearing, so ideas reaching the mind by the eye are quicker, more striking and vivid, than those which reach the mind by the slower progress of sound.'

" There is one peculiarity in the Chinese language which we may notice. The *spoken* language differs so much, that a Chinese does not understand one of his own countrymen living in a different part, when he *speaks*; but would immediately understand what he meant if the spoken words were put in writing. The figures used in arithmetic will help to explain this. Everywhere throughout Europe these figures are the same in *writing*; but when spoken in *words*, one nation could not understand another : they are quite the same to the eye in any language, but quite different to the ear. As the *written* language is everywhere the same, and the various characters in it convey exactly the same ideas to every person who understands them throughout the vast empire of China, we should feel encouraged to pray that the Bibles and tracts printed in their own language, to which they are greatly attached,

may be sent to the millions of Chinese who are now living in the darkness of heathenism."

"Father," said Arthur, "will you tell us how the letters of the alphabet were first found out? I never thought about it before to-night, although I use them every day."

"Much has been written by many learned men, to show that man must have been first taught of God," replied Mr. Fairbank. "The Rev. Hartwell Horne considers that letters must have been known before the flood. We know from the Bible, that God, when looking on all the works he had made, described them to be *very good*; and that Adam, when in paradise, was able to give names to the animals; which proves that he must have been taught to speak words. When, in consequence of their disobedience, our first parents were driven out of paradise, they would take with them the language God had taught them there. They would be very unhappy when they beheld the sad change which the curse of God had brought on the face of the world, and when they felt, too, that their own powers were impaired by the fall. But God, in the midst of deserved wrath, remembers mercy: man was still allowed to retain much of his original power. The history of men between the fall and the flood, as given in the beginning of Genesis, shows that they were acquainted with some of the arts and sciences: see Gen. iv. 21, 22. And when we remember the length of their lives, it seems but reasonable to suppose, that if at any time man could have invented alphabetical writing, he could have done it then. But the idea of expressing the sounds of the voice so as to be seen by the

eye, by means of picture signs or other marks, and thus giving to one man the power of telling another who might read his writing thousands of miles apart from him, or thousands of years after his death, how he thought, felt, and acted—this idea is so excellent, that it has been thought by many eminently learned writers, that no man could ever have discovered it without Divine teaching.

“The knowledge of letters would be lost in part, when, in consequence of the sinfulness of men, the Lord confounded the language of all the earth. We are expressly told that before this the whole earth was of one language and of one speech: see Gen. xi. 1—9. Some of those who then lived were allowed to dwell near the land of Shinar, where the confusion of tongues took place: these, it is likely, would still continue to use letters as before, or with a very slight change. Others wandered farther away, and after settling in countries not very far distant, some of them might remember so much as to enable them to construct the language of Egypt. Whilst other tribes, after long wandering from place to place, settled down in the remotest parts of the earth: these last, during their wanderings, would lose the remembrance of letters entirely, and in course of time, would become ignorant savages, like the North American Indians we were talking about. The knowledge of the alphabet once lost, man has never been able to recover it of himself: this is proved from the fact that all the alphabets in the world may be traced to one or two.

“It has been supposed by many who have

thought and written much on this subject, that the ancient Hebrew was the universal language before the confusion of Babel, and that the knowledge of letters was conveyed into Greece through the Phenicians. If these statements are right, then the old Hebrew is the most ancient method of writing in the world.

"I have just observed that the Phenicians, many of whom were merchants trading with Europe, probably introduced the knowledge of letters into Greece. It has been shown that the letters in the Greek alphabet, especially the ancient method of writing them, very nearly resemble the old Hebrew or Phenician characters. The Greek is the most ancient European language, and from it and the Latin our own alphabet is derived."

"I am sure, when we began to speak about pictures," said Arthur, "I did not expect to hear a word about the A B C."

"Let us feel thankful that God has given to us the knowledge of these letters," remarked Mr. Fairbank; "and especially that he has made known his will to us in the Holy Bible in letters and words which we can easily understand, and not in picture writing, like that of the Mexicans or American Indians. If the latter had been the case, we must often have been left in a state of uncertainty. But he has condescended to reveal the truths of the gospel so that even children, as soon as they can put together letters to make words of one syllable, can be taught plainly that *God is good; that all who sin go in a bad way; that God gave his Son to die for us, and to save us; and that we must love and serve him.*"





ANCIENT SEALS.

## CHAPTER III.

## PICTURES ON SEALS AND COINS.

No sooner were the tea-things removed on the next evening, than Mary and Arthur reminded their father of his promise to tell them about pictures on seals and coins. Mr. Fairbank told them to bring their Bibles, for he should most likely require them to refer to some texts. Mrs. Fairbank was busily engaged with some needle-work intended to be sent off in a box to some missionaries to the heathen abroad, and Mary lent a helping hand; but her pocket Bible was lying on the table before her, and Arthur's hand was on his, when Mr. Fairbank thus began:—

“A seal is a stamp cut or engraved upon a gem or other stone or metal, so as to produce an impression on any soft substance. Seals were

much used in ancient times. Look at Gen. xli. 42, where you will find that 'Pharaoh took off his ring from his hand, and put it upon Joseph's hand.' This was no doubt a seal ring. There are several specimens of Egyptian seal rings in the British Museum, on which are engraved figures of men, beetles, and other objects. In our country, we sign our names to letters or other documents, and when we close them, we use our seals by stamping them upon melted wax; but in Egypt, and other countries in the east, each person has his own seal with his name and title, and frequently a device upon it. The face of the seal being rubbed over with thick ink, and stamped, the device or inscription would be seen, as you may see the stamp on the back of letters sent through the post-office. Pharaoh gave Joseph his ring, then, not as a mere dress ornament, but as an instrument of power; for to whatever writing this seal was put, it was the same as if the king had signed his name."



Mary, who had turned up two passages in her pocket Bible, now said, "Does not that explain 1 Kings xxi. 8, where we are told that Jezebel 'wrote letters in Ahab's name, and sealed them with his seal?' And that other passage in Esther viii. 8, where Ahasuerus says that the 'writing which is written in the king's name, and sealed with the king's ring, may no man reverse?'"

"The reference I have made to Pharaoh and Joseph," replied Mr. Fairbank, "will explain both these texts. And in the same chapter of

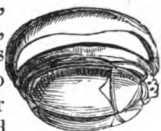
Esther you have referred to, you will find that the Persian king had intrusted his seal ring, as a symbol and instrument of authority, first to Haman, and then to Mordecai. Some of the Egyptian seal rings had stones with four sides, each side engraved upon; and as the stone was fastened so as to whirl round at pleasure, either of the four inscriptions might be used. Some of these signet rings were large enough to be worn as bracelets on the arm; whilst in others the stone was so set in a metal handle, that it might be used either as a stamp, or worn flat as an ornament to the person.

“ Besides the seal rings, there were other seals, probably more ancient still. Some of these are of hard and precious stones, cut round with a hole in the middle, perhaps for the purpose of putting a handle in; for the impression must have been taken by working the seal round, just as if it were a small garden roller. (See the picture on p. 44.) These are, perhaps, the most ancient kind of seals: it has been thought that they were used in the days of Job, and that the text, ‘It is turned as clay to the seal,’ Job xxxviii. 14, refers to the method of taking an impression by turning the seal round on soft clay. Seals of this kind were in use in ancient Babylon, Egypt, and other eastern countries.

“ There were other engraved stones of different shapes used as seals. Some were square, and some had the shape of a pyramid. (See engraving on p. 44.) But that which was most in use among the ancient Egyptians, was a stone cut into the shape of a beetle.

“ The form of the beetle seal has been described

by supposing a walnut split through the middle, the rounded side being cut by the engraver into the shape of a beetle, one of the vermin worshipped by that idolatrous people, as the peculiar symbol of Phtha, the god of the sun, and which is more frequently introduced into their sculptures than any other animal: the device was engraved on the flat side. (See the engraving on p. 44.) Most of the seals used by the Egyptians, Phenicians, and other neighbouring nations, had idolatrous figures engraved upon them.



“ Engraved stones were also used by many nations of the east as talismans, or objects of superstitious reverence. Men did not like to retain God in their knowledge; so, forgetting him, they began to worship the sun, moon, and the stars, perhaps deceiving themselves with the vain pretence that God was too high to notice their affairs. But the real cause was this, they did not love to think of God; and this is the beginning of all idolatry. We need not wonder, then, that when once they learned to give religious worship to objects inferior to God, they should make figurative representations of them to keep in their houses, or to wear on their persons. This they did under the idea that they would thus be protected from evil influence, and especially from the influence of the ‘evil eye.’ This is a superstition of which Dr. Walsh remarks, that it is ‘perhaps the earliest in the world, and the most widely diffused, and which yet continues in the east in its full force, firmly fixed in the minds of every class and denomination of the people.’ The effects

of the 'evil eye' they suppose are not 'confined to any particular injury, but extend to every misfortune which a man can sustain in his person, property, or destiny.' Amulets or talismans are placed upon the heads of grown persons and children; also upon 'horses and buffaloes, ships and houses.' It is thought by these foolish people that the 'first glance of the evil eye' will light upon the amulet, and spend all its evil upon it.

"In some cases, the talisman was of stone or metal wrought into the form of the object of their idolatrous worship, as the beetle seal already noticed as used by the Egyptians; but more frequently the flat surface was covered with engravings of the emblematical figures of the objects of their adoration. Of course, the Israelites were strictly forbidden to use any such idolatrous and superstitious objects; but Moses commanded them to bind the word of the Lord as a sign upon their hands, and as a frontlet between their eyes, Deut. vi. 8, 9."

"The heathen that used the talismans you spoke of, would be sure to see these signs and frontlets, and might have learned a good lesson from the Israelites," said Mary.

"It is very probable," continued Mr. Fairbank, "that Ahab's seal, which his wicked wife Jezebel used in sealing the letters she wrote in his name, had idolatrous figures engraved upon it; for although the Jews were forbidden to make representations of that kind, Ahab had offended in so many other things, that it would be considered a small matter by him to offend in this also. And we know that idolatry had overspread the land at this time; for Ahab 'did very

abominably in following idols.—There was none like unto Ahab, which did sell himself to work wickedness in the sight of the Lord, whom Jezebel his wife stirred up,' 1 Kings xxi. 25, 26. She was a zealous promoter of the worship of Baal, the most ancient god of the Phenicians, which idol is understood to represent the sun. This wicked woman was the daughter of a Phenician king; and you will notice that the name of the god was expressed in her own name, Jeze-Bel, and also in that of her father, 'Eth-Baal, king of the Zidonians.'

"The pictures and inscriptions on seals have, in many instances, been the means of proving the truth of Scripture history. In a work written for the purpose of showing the truth of the Bible by comparing its historical statements with the pictures and inscriptions on ancient monuments, sculptures, gems, coins, and medals still existing, the writer (Mr. Murray) copies a signet found among the ruins of Babylon, which he thus describes: 'There are three figures in an enclosure, which seems to represent a furnace, while a gigantic figure, or idol, with devotees, or worshippers, are on the plain without.' He considers that a more decided reference could not be given in so small a space to Nebuchadnezzar's golden image, and the three Hebrew youths in the fiery furnace, mentioned in Dan. iii. The same writer gives a copy of another signet, also found among the ruins



of Babylon, which appears to refer to the con-



quest of the Jews by the king of Babylon. There are two palm trees bearing fruit, and a lion wounded, as emblems of Judea, and the victorious

monarch in his chariot, with his bow and arrow ; together with an inscription in the arrow-headed characters of Babylon."

"Had the Jews any pictures?" asked Arthur.

"Some persons have supposed," replied Mr. Fairbank, "that the Jews were forbidden to use pictures by the words of the second commandment: 'Thou shalt not make unto thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth: thou shalt not bow down thyself to them, nor serve them,' etc. But it is probable that this commandment only prohibited the idolatrous use of works of art; for we find Moses himself afterwards giving directions to make the figures of the cherubim; and the first or inner covering of the tabernacle was made of fine linen, with figures of cherubim and fancy work, beautifully wrought in scarlet, light blue, and purple. Perhaps one of you can give me another instance from the Bible."

'Do you mean the ornaments in Solomon's temple, father?" said Mary.

“If you refer to the description given in 1 Kings vi. and vii.,” said Mr. Fairbank, “you will see that the walls were covered with ornaments of palm trees, flowers, and pomegranates, and carvings of cherubim overlaid with gold. The coins in use among the ancient Jews are supposed to have been made for them by the Phenicians; but they also show that they did not consider that the second commandment forbade them from using pictures of objects: for, although these do not contain any representations of living figures, they have represented on them a vase, a cup, a cruse, a lyre, an almond tree, a palm tree, an olive-branch, ears of corn, a sheaf, vine leaves, and a bunch of grapes. We know, also, that the Jews, when our Lord was upon earth, used coins with the image and superscription of Cæsar: see Matt. xxii. 19—21.”

“I remember you once pointed out some ancient coins to us in the Museum,” said Mary.

“Ancient coins and medals,” said Mr. Fairbank, “have thrown much light on ancient history: in fact, they are themselves short histories of public events, an inscription of only two words sometimes conveying a vast deal of important information; and, if genuine, they are histories the correctness of which cannot be disputed. By means of coins and medals, the portraits of celebrated persons have been preserved to us from ancient times; also delineations of public buildings of which even the ruins have passed away; and, as many of them show the dates of reigns and events, they throw light on many doubtful passages of history. It is said that if every other history were lost, the medals, coins, and other



monuments, would be alone sufficient to record the travels of Hadrian, the Roman emperor. As the kind of proof furnished by coins and medals to the truth of historical statements is very



ALEXANDER THE GREAT, FROM AN ANCIENT COIN.

valuable, and as you are likely frequently to meet references to them in books, there are some words used in describing them which I wish you particularly to notice.

“The *obverse* is the side which bears the principal face, figure, or figures; the *reverse* is the other side, generally bearing some device; the *field* is the whole surface; letters on the field are named the *inscription*; and letters round the edge, the *legend*; that part of the coin divided

by a line at the bottom is called the *exergue*, (from two Greek words, meaning 'out of the work;') and several letters forming one character, a *monogram*."

"We must write down these words and their meaning, Mary," said Arthur, "or else we shall forget them."

"The word coin," said Mr. Fairbank, "has been supposed by some to be derived from a Greek word of a similar sound, (*κοινος*,) meaning 'common;' and by others from the Latin word *cuneus*, 'a wedge.' In Genesis xiii. 2, we read that 'Abram was very rich in cattle, in silver, and in gold:' and in Genesis xxiii. 16, it is stated that he weighed pieces of silver, 'current money with the merchant.' What was the form of the silver we do not know: the Egyptians at that time used ring money. Jacob bought a parcel of a field for an hundred pieces of money. The word translated 'money' in our Bibles, means 'lambs;' and as there can be no doubt from Acts vii. 16, that it was money, and not cattle, which Jacob gave in exchange for the land, it has been supposed that it might refer to wedges of precious metal with the figure of a lamb stamped upon them; or perhaps each piece was valued at the price of a lamb. Some very ancient coins, bearing neither figure nor inscription, are still preserved in the cabinets of the curious: afterwards, however, emblematic figures were stamped upon them, such as an ox, a dove, or a hare.

"There are two Persian coins in the British Museum called Darics, so called either from the name Darius, or from the words *dara*, 'a king,' or *dar-gah*, 'a royal court.' One is of gold, and the other

silver. The value of the metal of the golden one



is about twenty-one shillings of our money. On one side is a picture of the Persian king, and on the other, a figure of an archer.

Some suppose that as the books of Chronicles were written after the captivity, this coin is meant by the Hebrew word translated 'drams' in 1 Chron. xxix. 7."

"When did the Jews begin to use coins, father?" asked Mary.

"There is no proof that the Jews used coins before the time of the Maccabees," replied her father. "They were allowed to coin money by Antiochus Sidetes, who granted the privilege to Simon, the high priest and ruler of the Jews, about 150 B. C. This would be considered a very great privilege by the pious Jews; for the coins in use among the heathen, containing figures and inscriptions of an idolatrous character, must have been abhorrent to the worshippers of the true God.

A coinage was immediately struck under Simon's



direction, in gold, silver, and copper. Some of these coins are now in the British Museum.

"On this ancient coin the front of a building with a row of pillars is delineated. It is supposed to be a

representation of a magnificent family tomb, which Simon built in honour of his father and brethren.

On the other side is a sheaf, with the words, 'For the deliverance of Jerusalem.' "

Mr. Fairbank here showed Mary and Arthur some pictures of ancient coins, and they listened attentively to his description of them.

"On one side of a silver shekel there is the figure of a cup, supposed by some to show the shape of the golden cup in which the manna was preserved, *Exod. xvi. 32-34.* The Hebrew letter *aleph* over the cup, means the first year of freedom. The words are, 'The shekel of Israel.' On the other side is a branch of an almond tree in blossom, to commemorate the budding of Aaron's rod, *Numb. xvii.:* the inscription is, 'Jerusalem, the holy.' There are various sizes of shekels, with the same inscriptions and devices."



Mr. Fairbank now pointed out pictures of several other coins struck under Simon, the high priest. They bore on the obverse and reverse various figures, such as a palm tree bearing fruit, a vine leaf, an urn, a knotted laurel crown, sheaves and measures of corn, a Hebrew lyre, and a

cluster of grapes, together with the name of Simon, and the legend, "For the freedom of Jerusalem."

He then proceeded to say — "Some of the Roman coins are important as illustrations of the



Scriptures. The inscription on this coin is in Latin, 'Judea captive;' the letters, S. C. mean, 'By order of the Senate.' The palm tree is a type of the country of Judea; and the female figure in the attitude of mourning, together with the disarmed prisoner, with his hands bound behind him, show the accomplishment of our Lord's prophecy relative to the destruction of Jerusalem, and the dispersion of the people, Luke xxi. 20—24.

"The Romans frequently personified countries as in the above coins. On many of the Roman coins our own island is represented as Britannia, seated on a globe, on a rock, or on a hill; in others the female figure is standing, her right hand on a rudder, with the forepart of a ship behind her. Since that time, Britain has become eminent among the nations for her skill in naval affairs. May our ships and our seamen, with the blessings of commerce,

carry also to all parts of the world the blessings of the gospel of peace."

Mr. Fairbank now pointed out some pictures of Phenician coins, on which were represented the goddess Ashtoreth, so often spoken of in the Bible as "the abomination of the Zidonians," see 2 Kings xxiii. 13; and "the queen of heaven," Jer. vii. 18, where it is said that "the children gather wood, and the fathers kindle the fire, and the women knead their dough, to make cakes to the queen of heaven." He told them that this goddess was supposed to be the moon; whilst Baal, as already stated, and with whom she is frequently mentioned in the Bible, was understood to be the sun; and that the "idol in a grove," referred to in 2 Chron. xv. 16, was supposed to mean Ashtoreth. Both these idols were worshipped by the Phenicians, after whose gods and goddesses, both Solomon and Ahab turned aside. He then said:—

"This medal was struck at Rome, by order of pope Gregory XIII., to celebrate the massacre of



thirty thousand Protestants in France on St. Bartholomew's day. The inscription is, 'The slaughter of the Huguenots,' as the Protestants

were called. The pope approved of this horrible murder; for he went in solemn procession to church, to give God thanks for the slaughter of the heretics."

"Oh, dreadful! What cruel, hard-hearted men these persecutors must have been!" exclaimed Arthur.

"Many important illustrations of Scripture truths have been derived from coins. We may refer briefly to a few of them, as examples of the kind of proof they furnish to the truth of the statements of the Bible.

"We read in Gen. iii. that the serpent tempted and deceived Eve; and that, by eating the forbidden fruit, sin and death were brought into this world; but that God, in mercy, gave the promise of a Saviour, when he said to the serpent, 'I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel,' Gen. iii. 15. This is the account given to us in the holy Bible, the word of the living and true God.

"These truths were well known to the patriarchs before the flood, and of course to Noah, who, as a preacher of righteousness, reminded others of them, and especially his own family. This family, after the flood, was the beginning of a new race of men, and care would be taken by those who feared God to preserve the remembrance of these important truths. But the confusion of tongues took place at the tower of Babel, and men were scattered abroad upon the face of the earth. We might expect that in such a case as this, the first generation would keep distinctly in mind the truths referred to; but as time rolled

on, and as the various tribes of men wandered from place to place, and found much to occupy their attention in providing for their daily wants, the remembrance of them would fade away from their memories; and, as new generations arose, and settled in distant parts of the earth, the truths which were at first clear would become dim in many instances, and in others would sink into dark tradition.

“ Now this is just what happened, as appears from the traditions and fables which have been believed among the heathen in various parts of the world before they received the Bible. In India, in Egypt, in Greece, in Mexico, and other countries, the fall of man, and the promise of a future Deliverer, have been shadowed forth in various ways. On an ancient coin there is a female figure represented with an apple in her hand. In one of the oldest heathen temples of India there is a figure of Chrishna trampling on and crushing the head of a snake. (See Gen. iii. 15, and engraving on p. 80.) Serpent worship began in Chaldea, was much practised in ancient Egypt, and has prevailed over all the world. Even in America it had a prominent place in the religion of the Mexicans. A writer states that a silver medal has been shown which was found ‘in one of their sepulchral monuments, which points to the source of the whole serpent worship. A man and a woman are represented in a garden, with a serpent near them. This is obviously a picture record of the first pair in Eden, the serpent, and the fall.’ ”

“ But I am surprised, father, that they should worship the serpent, who tempted Eve to sin, and brought death into the world,” said Arthur.



“Without the grace of God, the heart of man will ever lead him into folly and wickedness,” replied Mr. Fairbank. “Whilst, as Christians, we rejoice in the truth that ‘God is love,’ and that he permits and requires us to love him with all our hearts, the heathens worship many of their gods not because they love, but because they fear them. Satan, the ‘old serpent,’ has received worship in various ways. On many ancient coins and medals the serpent is figured; in some cases, a cup is presented, thus illustrating the reference to ‘the cup of devils,’ alluded to in 1 Cor. x. 21; reminding us also that, even as early as the times of Moses, there were those who sacrificed to devils, and not to God, Deut. xxxii. 17.

“The memory of the flood has been preserved in most nations. The Chinese, the Hindoos, the islanders of the Pacific Ocean, the Mexicans and Peruvians, the Greeks and others, all agree in keeping up the remembrance of that flood which swept away the old world of the ungodly. And, as we might expect, each nation tells the story of it in its own way. Besides the traditions held respecting it, there are many ancient medals and coins on which is figured some circumstance connected with it: in some cases, the ark is represented, and in others the dove with the olive branch. We can only allude to a Mexican medal, a copy of which is given by Mr. Murray. It shows a man and a woman seated on a raft, sailing on the face of the waters. Probably these figures are intended for the Mexican Noah, or Coxcox, and his wife. They are also delineated in a canoe in one of the Mexican picture writings, according to which their vessel landed upon a mountain

called Colhuacan, and their children were born dumb, but received different languages from a dove upon a lofty tree.

"In connexion with this, another tradition, held by the people of Mechoacan, in Mexico, may be mentioned. Humboldt states, that they believe that their first father Tezpi embarked in a large vessel,

'with his wife and children, many animals and grain, the preservation of which was dear to the human race. When the Great Spirit commanded the waters to retire, Tezpi sent forth from his bark a vulture. The bird, nourished by dead flesh, did not return, on account of the great number of carcasses which were scattered upon the newly dried earth. Tezpi sent out other birds, of which the humming bird alone returned, bearing in its beak a branch covered with leaves. After which, Tezpi, seeing that the soil began to be covered with new verdure, left his bark near the mountain of Colhuacan.' "

"O, father," said Mary, "it must be exactly as you said. It is just another way of telling about Noah and the flood, as we read it in the Bible, and it seems to be very nearly correct: the vulture and the humming bird must mean the raven and the dove."

"When we remember," continued Mr. Fairbank, "that one half of the world was unknown to the other, and find that the same truths respecting the fall of man and the flood have been preserved, in the one case clearly by the Holy Scriptures, and in the other darkly by means of tradition, we must conclude that these inhabitants of the new world had received them from their forefathers, to whom they had been handed down from the time when the tribes of man were dispersed abroad upon the face of the earth. There is no other way of accounting for it. Sir

William Jones has remarked, that 'the narrative of a deluge which destroyed the whole race of man, except four pairs, is an historical fact admitted as true by every nation.' And you will notice, also, that as every nation, however distant, has some tradition about the flood, this shows that there must have been a time when 'the whole earth was of one language, and of one speech,' Gen. xi."

"Oh! I understand now," said Mary; "but I did not at first. You mean, I think, that men must have been told about the flood, before they were scattered at the tower of Babel."

"I could go on telling you about other medals and coins," continued Mr. Fairbank, "and it would be instructive and interesting to do so. But I have already stated enough to show to you one important use to which they may be put. And what I have said with a view of showing you how various points of Bible history have been illustrated by medals and coins, will throw light on many other passages. While ancient coins and medals, then, are useful to all in preserving the date of reigns and public events, the likeness, and, in some cases, the dress of celebrated persons, together with weapons of war, musical instruments, vessels used in religious worship, and sketches of public buildings, they are especially valuable to the Christian in illustrating many parts of the Holy Scriptures.

"I wish you to learn to think about these things, children. Do not for a moment suppose, however, that I think the Bible requires to be *supported* by any such evidence. The Bible is the word of God, and contains within itself abundant evidence

that it is a revelation from God. You must first receive its holy doctrines into your hearts, and yield obedience to its precepts. Then it will be well for you to have your mind so stored with useful information, as that you may 'be ready always to give an answer to every one that asketh a reason of the hope that is in you, with meekness and fear.' And if ever you are called to do so in the presence of those who disregard the word of God—and, alas! there are persons so wicked—it will give you confidence to know that you can state that many of its truths are engraven upon the precious stones of seals, or stamped upon coins and medals of brass, gold, and silver, dug up by the spade from the bosom of the earth under which they had been long buried; and these are proofs which even an infidel will not attempt to gainsay."

"I will pay more attention than ever to ancient coins and medals, or to pictures of them," said Mary. "I did not know before that so much could be learned from them."

"I found out while I was listening," said Arthur, "the reason why they always put coins and medals in the foundation stones of public buildings. It must be to keep in mind the time when the building was begun."

A stop was put to the conversation by the servant girl delivering a letter to her master. When Mr. Fairbank had read it, he said it was from Mr. Jenkins, who stated that he had intended to call that evening, but had been prevented.

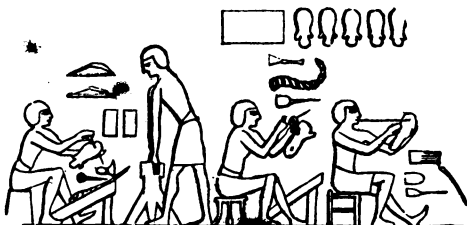
"God has blessed our friend with the possession of riches," said Mr. Fairbank, "and he seems ever ready and willing to part with a portion of

them to help the needy. He has proposed three things in this letter. First, he says he wants my advice as to the best means of relieving some deserving poor during this cold and pinching weather. He mentions that he should like to help old persons unable to work, the sick, and the industrious who cannot get employment. We have been companions ever since our boyhood, and many a useful action he has stirred me up to do. I am sure if I can be serviceable in this good work, I am heartily willing to give my assistance.

"He proposes, also, when the repairs of the school-house are finished, to give the Sunday school children a treat on a week-day evening. I am sorry I cannot give him any assistance in this matter; for I expect to be out of town on the evening he mentions. I have no doubt it will be a happy evening for the children; for he always seems to be in earnest in trying to make all around him, and especially children, happy. When I remember that Mr. Jenkins is a man who has seen affliction, in being called to part with all his earthly relations, I sometimes wonder that he can be so cheerful as he is. But the grace of God has sustained him: it is religion that makes him happy.

"And," said Mr. Fairbank, looking at the letter, "I see he makes another proposal: and that is, that two young persons named Mary and Arthur Fairbank should come and see the children enjoy their treat, and spend a day or two afterwards at Bankside. And I observe I am to ask them if they are willing to come."

"Oh, that we are!" cried both Mary and Arthur. "Nothing could please us better."



EGYPTIAN SHOEMAKERS AT WORK. SEE PAGE 72.

## CHAPTER IV.

## PICTURES ON ANCIENT MONUMENTS.

THE weather had become piercingly cold, and there was a cutting wind on the next evening as Mr. Fairbank passed hastily through the streets on his way home. But although it was cold and chilly without, the fire seemed to burn with a brighter red than usual; and every thing was warm, comfortable, and cheerful in the parlour, when, after tea, Mary and Arthur drew their chairs close to the table, expecting their father to resume his remarks on pictures.

That night Mrs. Fairbank sat at a separate table, on which was placed a writing-desk; for a beginning of Mr. Jenkins' benevolent proposal had been made that very day, and she was now busily engaged in examining the tradesmen's accounts, and in filling up tickets for blankets, flannels, and other comforts, purchased for the benefit of the aged and destitute poor. But her face was towards her children, and she took an

interest in the subject, as Mr. Fairbank thus proceeded :—

“ In pursuing our inquiries about pictures, we must not omit to notice those on ancient monuments. A monument is a public memorial, erected to keep in remembrance any remarkable event or person. There are many such in our own country.”

“ Like that at the entrance of the town, I suppose, father,” said Mary.

“ Yes; and in the city of London,” replied Mr. Fairbank, “ there is a tall monument built to keep in mind the great fire which happened in 1666. The practice of setting up stones as memorials of any great event is very ancient; and as the custom seems to have prevailed all over the world, from the earliest times, it has been thought that it began before the dispersion at Babel. The altar which Jacob erected at Bethel would also serve the purpose of a monument. References to this custom of raising monuments of stone will be found in Gen. xxxi. 44—48; Joshua iv. 5—9; xxiv. 26—28; 1 Sam. vii. 12. The huge pile of stones at Stonehenge, in our own



country, is supposed to have been erected in the time of the Druids, who probably derived

the idea from the east.

“ The obelisks of Egypt were perhaps intended as monuments of a more perfect kind than the

simple unhewn stones just noticed. They were formed of a single block of granite, and were of immense size and height: there were two 180 feet high. They are so heavy and high, that people now-a-days wonder how the ancient Egyptians contrived to raise them so as to stand upright. A very large one was brought from Egypt to Rome; but how to raise it to stand upright, was found a difficult matter. Many a plan was thought of and proposed for the purpose; and the person under whose direction it was accomplished at last, was considered to have done a very clever thing when he raised it by means of powerful machinery, and several hundreds of men and horses."

"They must have been sadly puzzled: but they ought to have thought about how they were to raise it before carrying it all the way from Egypt," said Arthur.

"Many of these obelisks were covered with hieroglyphics," continued Mr. Fairbank; "and, in some instances, a pair of them were placed at the entrance of temples, and, in other cases, in the inner courts. We have seen that the pictures on ancient seals and coins illustrate the Bible histories in a striking manner; and we shall find, upon examination, that those on ancient monuments are no less useful in this respect. Much valuable information has been derived from the numerous paintings on the walls of the palaces, temples, and tombs of ancient Egypt. In many cases, these paintings are as fresh and the colours as bright as if they had been newly finished, although some of them must have been done more than 2300 years ago."



“But,” said Arthur, “I do not think the Egyptian pictures pretty; they are not like the nice pictures in our own country: they are more like the odd-looking pictures we may often see on Chinese



tea-boxes, or the willow pattern on our dinner plates, where it is not unusual to see birds and boats flying or sailing in the air.”

“One cause of the difference between Egyptian and modern pictures,” replied Mr. Fairbank, “is, that the Egyptians were not acquainted with the laws of perspective, or the art of accurately sketching objects in a picture, regulating their size and position according to their real appearance in nature. You must have noticed that when you look at a landscape, the objects near you appear larger than those at a distance.”

“My drawing-master told me,” said Mary, “that, in drawing sketches, I must be very particular indeed to attend to perspective. He said that whatever I sketched ought to have the same appearance on my drawing-paper as if the paper were transparent, and the real objects were behind.”

“But the Egyptian pictures,” continued Mr. Fairbank, “although they may appear strange to us, answered the purpose for which they were intended, which was, to convey information to

others. And we ought to be thankful that they have been preserved until the present time; for they have added much to our knowledge of the history, arts, and usages of ancient Egypt; and thus we are assisted to understand some parts of the Bible which would otherwise have been more difficult. Perhaps Arthur would change his opinion about these pictures, if he were taken into an Egyptian hall 600 feet in breadth and length, crowded with pillars, and were to see the immense coloured pictures which cover the walls. Some of them give very lively representations of the battles of the warrior kings of Egypt; others show the conquerors dragging numbers of prisoners of different nations bound together before the idol whom they worship. The dress, colour of skin, portraits, and other distinctive features of the different nations seem to have been carefully attended to in these paintings.

“The tombs in the same country also contain some very curious pictures. Many of them have numerous chambers and galleries leading to them, the walls of which are completely covered with hieroglyphics and paintings. There is a tablet, in the committee-room of the Religious Tract Society, which was originally built into the wall closing a family vault in the burying-place at Thebes, which was prepared by Amenemopt; that is, Amoun of Thebes. There is a very large collection of similar tomb-stones in the British Museum. The inscriptions describe the contents of the tombs which they closed. The figures upon them are the representations of the persons whose mummies were placed there: on the best of them they were probably portraits.

The gods to whom the vault and its contents were dedicated are also depicted upon some of them."

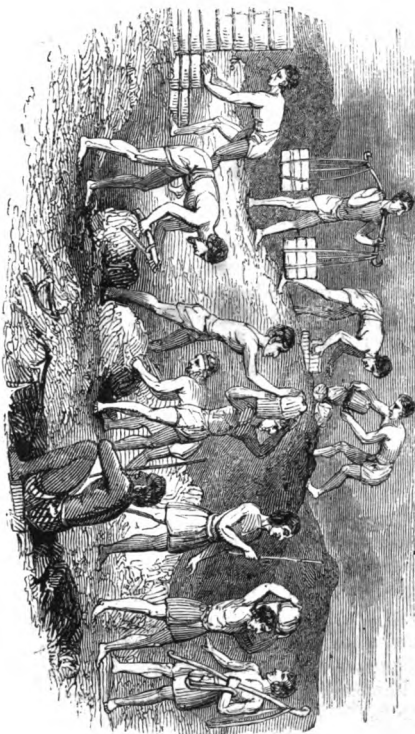
"They seem to have taken much pains with their tombs in those days," said Arthur.

"This is a very remarkable picture, which has been copied from the tomb of one of the chief men employed to build temples and palaces at Thebes," continued Mr. Fairbank, opening a book and showing it. (See page 71.) "It shows the manner in which bricks were made in ancient Egypt, and would be interesting for this reason alone. But there is an inscription on it which tells that the figures in the picture were 'captives brought by his majesty to build the temple of the great god.' Learned men have examined this picture with much care, and say there can be no reason to doubt that these captives are Jews. The whole scene seems to be an exact illustration of Exod. i. and v. ; and the countenances and features of the slaves are so completely Jewish, that there can be no mistaking them. Here, then, we seem to have the Israelites before our eyes, when the Egyptians 'made their lives bitter with hard bondage in mortar, and in brick.' The taskmasters may easily be distinguished, not only from their being idle, but also from the difference in their colour, dress, and their Egyptian faces. The rods in their hands no doubt inflicted many cruel blows on the poor Israelites, in forcing them to complete their tale of bricks."

"It must have been very unpleasant for the pious Israelites to know that they were making bricks to build a heathen temple," said Mary.

"In the British Museum," continued Mr.

BRICKMAKING IN ANCIENT EGYPT.



Fairbank, "there are many articles of household furniture and works of art of beautiful workmanship, which have been brought from Egypt. They are proofs that the ancient Egyptians must have been very clever at many things; and some of the pictures on their monuments show how they carried on their different trades and employments. This is interesting to us; for other nations mentioned in the Bible copied some of their customs and arts; and as the Israelites were long in Egypt, they would naturally gain many useful hints from them, and this they might do, and still keep themselves free from their idolatrous practices: we read, also, that Moses, whom God appointed to be the leader and lawgiver of his people, was 'learned in all the wisdom of the Egyptians.' It will be well, therefore, to keep this in mind when reading the Old Testament, and especially the account of the journeys of the children of Israel after they left Egypt, and their settlement in Canaan. It will explain some things related of them during that period, and afterwards."

"I am surprised to hear that the Egyptians were so clever," said Arthur.

"Can you tell us, father," asked Mary, "why, when the Israelites were commanded to drive out the Canaanites from before them, they were told to '*destroy all their pictures*?' Numb. xxxiii. 52."

Mr. Fairbank told her to bring his large Bible from the bookcase. When he had looked at the passage, he said, "I see that the Hebrew word translated 'pictures,' in this passage has been supposed to mean stones on which idolatrous figures were engraved. That this is the meaning

is very likely; for you will notice that, in the same verse, the Israelites are commanded to 'destroy all their molten images, and quite pluck down all their high places.' We may look upon the whole passage, then, as a command to destroy all idolatry. It cannot mean that all engraving on stone was sinful; for we find the prophet Ezekiel afterwards commanded to portray, or engrave, a picture of the city of Jerusalem on a tile, or brick: see Ezek. iv. 1. Man has ever been prone to depart from God, and even the chosen people of God required repeated commands to keep themselves clean from idolatry, and to destroy everything which might lead to it. But, notwithstanding all the commands and warnings which were given them, they often fell into gross idolatry. The same Hebrew word translated 'pictures,' in Numb. xxxiii. 52, is used in Ezek. viii. 12, and is called 'chambers of imagery' in our English Bible. Read the whole passage, Mary."

Mary opened her pocket Bible, and read thus:

"And he brought me to the door of the court; and when I looked, behold a hole in the wall. Then said he unto me, Son of man, dig now in the wall; and when I had digged in the wall, behold a door. And he said unto me, Go in, and behold the wicked abominations that they do here. So I went in and saw; and behold every form of creeping things, and abominable beasts, and all the idols of the house of Israel, portrayed upon the wall round about. And there stood before them seventy men of the ancients of the house of Israel, and in the midst of them stood Jaazaniah the son of Shaphan, with every man his censer in his hand; and a thick cloud of incense went up. Then said he unto me, Son of man, hast thou seen what the ancients of the house of Israel do in the dark, every man in the chambers of his imagery? for they say, The Lord seeth us not; the Lord hath forsaken the earth," Ezek. viii. 7—12.

"Now you will observe," said Mr. Fairbank,

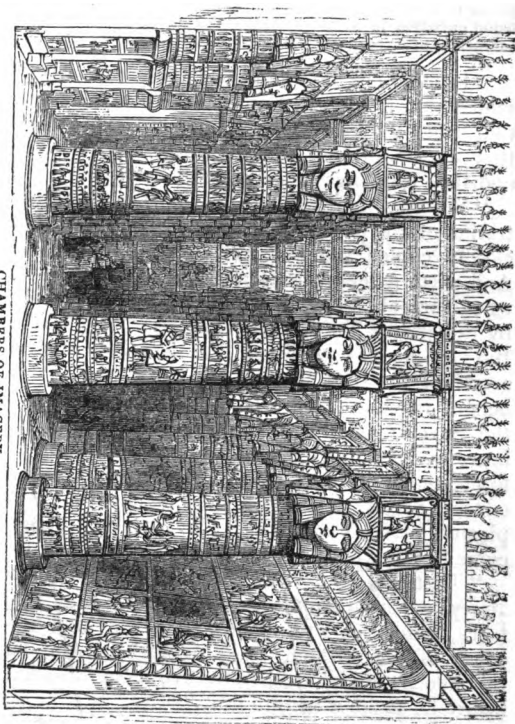
“ that these ‘ chambers of imagery ’ are just like the Egyptian temples we have already noticed. In fact, one description would do for both ; they are so nearly alike. The following lines are taken from ‘ The Life of Salt,’ who had an opportunity of viewing these temples of idolatry, which he thus describes :—

And of such mystic fancies in the range  
Of these deep-caverned sepulchres are found,  
The wildest images, unheard of, strange,  
Striking, uncouth, odd, picturesque, profound,  
That ever puzzled antiquarian’s brain :  
Prisoners of different nations, bound and slain,  
Genii with heads of birds, hawks, ibis, drakes,  
Of lions, foxes, cats, fish, frogs, and snakes,  
Bulls, rams, and monkeys, hippopotami,  
With knife in paw, suspended from the sky ;—  
Vast scarabei, globes by hands upheld,  
From chaos springing, ‘ mid an endless field  
Of forms grotesque, the sphynx, the crocodile,  
And other reptiles from the slime of Nile.

Madden, in his ‘ Travels in Turkey, Egypt,’ etc., mentions a singular visit he made to one of these temples, and as it strikingly illustrates the passage in Ezek. viii., I will read an extract. The proper entrance was blocked up with rubbish and a dunghill. An old man, to whom the traveller had shown kindness, offered to show him a secret way.

‘ Considerably below the surface of the adjoining buildings, he pointed out to me a chink in an old wall, which he told me I should creep through on my hands and feet ; the aperture was not two feet and a half high, and scarcely three feet and a half broad : my companion had the courage to enter first, thrusting in a lamp before him. I followed, and after me the son of the old man crept also : the passage was so narrow, that my mouth and nose were sometimes buried in the dust, and I was nearly suffocated. After proceeding about ten yards, in utter darkness, the heat became excessive, breathing was laborious, the perspiration poured down my face, and I would have given the world to have got out ; but my companion, whose

CHAMBERS OF IMAGERY.





person I could not distinguish, though his voice was audible, called out to me to crawl a few feet further, and that I should find plenty of space. I joined him at length, and had the inexpressible satisfaction of standing once more on my feet. We found ourselves in a splendid apartment, of great magnitude, adorned with sacred paintings and hieroglyphics.' "

'I should not have liked that narrow passage,' said Arthur; "but it must have been very beautiful when they got into the temple. I wonder they were not afraid that the lamp would go out, and then they must have lost their way."

"We see," said Mr. Fairbank, "in this illustration of the prophet's vision, that the Israelites closely copied the idolatries of the Egyptians. And what a length they must have gone in sin, when such abominations were allowed and upheld by the priests in the very temple of the Lord! But let us not condemn the Israelites before searching our own hearts. Are there no 'chambers of imagery' there? Let us remember what the Saviour said: 'For from within, out of the heart of men, proceed evil thoughts, adulteries, fornications, murders, thefts, covetousness, wickedness, deceit, lasciviousness, an evil eye, blasphemy, pride, foolishness: all these evil things come from within,' Mark vii. 21—23."

"That is the very text our tutor read to Philip Barry, when he found him out drawing bad pictures, instead of writing down the text and the heads of the sermon," said Arthur. "And he told him he must have had the evil thought within before he made a picture of it."

"Young persons who are guilty of such a wicked practice," Mr. Fairbank remarked, "perhaps do not think how offensive it must be in the eyes of that God who is of purer eyes than to

behold evil, and who cannot look upon iniquity. Or, perhaps, like the 'ancients of the house of Israel,' they think, if they do not say, 'The Lord seeth us not,' forgetting the all-seeing eye which not only looks at the wicked action, but also observes the 'chambers of imagery' within, from which it proceeds. How necessary is it for all to pray, in the words of the psalmist, 'Search me, O God, and know my heart: try me, and know my thoughts: and see if there be any wicked way in me, and lead me in the way everlasting!'"

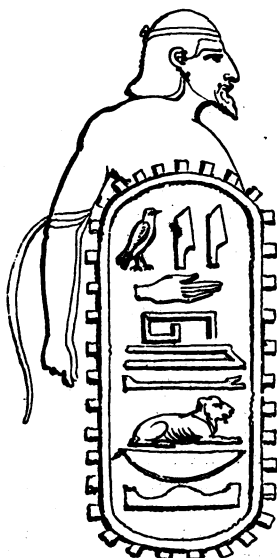
Mary, who had marked some passages in her pocket Bible, now said, "Pray, what is meant by 'pleasant pictures,' in Isa. ii. 16?"

Mr. Fairbank looked at the passage, and said it might read as it was in the margin, "pictures of desire," and was supposed to mean all the lovely works of art which the Jews possessed in the time of Isaiah. The Phenicians, who were their neighbours, were celebrated in ancient times for beautiful ornamental works, and probably their merchants had carried them among the Jews.

Mary read another passage: "'A word fitly spoken is like apples of gold in pictures of silver,' Prov. xxv. 11."

"Learned men have found some difficulty in explaining this verse," said Mr. Fairbank. "By some it is understood to mean fruit of a golden colour in silver baskets; or it may mean figured ornamental work in gold and silver. But do not let us lose sight of the lesson conveyed in the passage, which teaches us that an appropriate word of advice, comfort, or reproof, when given prudently, modestly, and at the proper time, is very beautiful, and may be very useful."

“ We may now notice another monument, interesting as illustrating a portion of Scripture history.



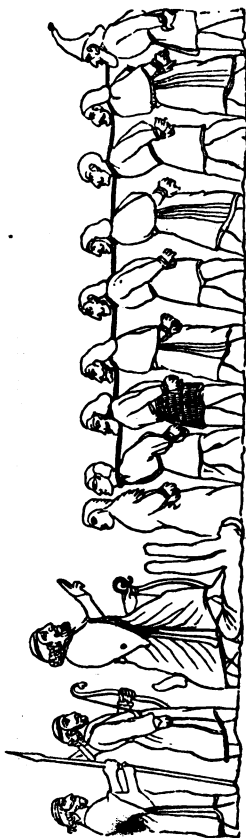
“ In the great palace of Karnac, at Thebes, a picture has been discovered of Shishak, whose name is inscribed over his figure, dragging the chiefs or kings of thirty nations before his idol gods. Among these is Rehoboam : the figure has a Jewish face, and the inscription is in letters at full length, ‘ Joud-AHA MALEK,’ ‘ The kingdom of the Jews,’ or ‘ of Judah.’ If you turn to 2 Chron. xii. 2, you will find, that

‘ in the fifth year of king Rehoboam, Shishak, king of Egypt, came up against Jerusalem, because they had transgressed against the Lord.’

“ The arch of Titus is another instance of the value of pictures on monuments. It was erected at Rome by the senate, to commemorate the conquest of Judea and the destruction of Jerusalem. On one side is the triumphal procession of Titus ; on the other, figures are represented, carrying the golden candlestick, with its seven branches ; the table of shew-bread, on which is placed a

cup; and the silver trumpets. This picture is useful as showing the form of these articles, so frequently mentioned in the Bible; and as a record of the fulfilment of the prophecies respecting the captivity of the Jews, and the destruction of their city and temple. See Deut. xxviii.; Dan. ix. 26, 27; Matt. xxiv. You may refer to this picture in 'The Manners and Customs of the Jews.'

"A picture engraved in the rock in Media, may also be mentioned here. Sir Robert Ker Porter made a copy of it on the spot with great care; and he, with other writers, considers that it refers to the Babylonish captivity. But, however this may be, there can be no doubt that it shows how eastern kings used to treat their captives, and it is interesting in this point of view.



“ Many more instances might be brought forward ; but enough has now been stated, to serve as examples of the rest, and to show the importance of pictures on ancient monuments. We have seen that the monuments of Egypt and other countries supply us with valuable illustrations of the Holy Scriptures ; and you will notice that the evidence which they furnish of the truth of the Bible, together with that of ancient coins and medals, will enable the Christian to give an unanswerable reply to the objections of the unbeliever.”



CHRISHNA. SEE P. 59.



SEE PAGE 84.

## CHAPTER V.

### MAPS.

ON the next evening, when they were all seated as usual, Mr. Fairbank said that the next subject for them to consider was **MAPS**. He began as follows :—

“ A map is a picture of the surface of that part of the earth it delineates, just as it would appear to a person at some distance above it. The idea of a map is very simple, and might occur to any person who had never seen one, who wished to describe a journey from place to place. Maps are now so frequently introduced into books, that no young person who can read ought to be ignorant of the manner of using them. And yet I have sometimes met with grown-up persons who

did not even know that the top part of a map is always north, the bottom south, the right hand side east, and the left hand side west."

"Were maps in use among the Jews, father?" inquired Mary. "I do not remember any reference to them in the Bible."

"Something like a map is probably referred to in Joshua xviii. 8, 9: and if so, it is the earliest notice of a map to be found anywhere. You may read the passage," said Mr. Fairbank

Arthur turned to the place, and read thus:—

"Joshua charged them that went to describe the land, saying, Go and walk through the land, and describe it, and come again to me, that I may here cast lots for you before the Lord in Shiloh. And the men went and passed through the land, and described it by cities into seven parts in a book, and came again to Joshua to the host at Shiloh," Josh. xviii. 8, 9."

"It is thought that even before the time of Moses," said Mr. Fairbank, "the science of geography must have made some progress. As the river Nile overflowed the country once a year, the ancient Egyptians must have adopted some plan to measure the land when it subsided, that each person might have his own estate again. We know that in the time of Joseph, Egypt was divided into districts.

"From the writings of Moses, it is clear that in his times considerable advances had been made in geographical knowledge. In Gen. ii., Adam's first happy home is geographically described. We are told that the garden was situated in Eden, towards the east; that out of it there went a river, dividing itself into four branches; the course of each of these streams, and the names and productions of the countries they watered, are distinctly mentioned. The accounts of the

various journeys of Abraham, Isaac, and Jacob, given afterwards, refer particularly to the names and situations of countries and towns; and other notices of a similar kind will occur to your minds. It is not unlikely, therefore, that in the time of Joshua the men whom he had sent to survey the land, knew enough of the science of geography to enable them to describe it by means of a simple map."

"I see a good deal may be learned, by comparing one passage with others," observed Mary.

"We are told in ancient history," continued Mr. Fairbank, "that Aristagoras of Miletus, when he was asking Cleomenes, the Spartan king, to help him against the Persians, had 'a tablet of copper in his hand, upon which were inscribed every known part of the habitable world, the seas, and the rivers.' It is likely this account is overstated, and that only that part of the country through which the soldiers would have to march was engraved upon this copper map."

"A copper map!" exclaimed Arthur. "How strange! I am sure a map like the one William Stevens drew would have been better, for it would not have been so heavy."

"You should ever keep in mind, that we, who live in these times, enjoy many more advantages than people who lived a long time ago, both as to the knowledge we possess, and the means we have of gaining more," said Mr. Fairbank, as he untied a brown paper parcel which had been placed on the table before him. "Let it be your constant aim to make a good use of them."

There was a smile of sympathizing pleasure on Mrs. Fairbank's face, and Mary and Arthur sat



with looks of expectation whilst their father examined some books in the parcel. He selected four volumes from the rest : these were two large thin books, both alike, with blue covers, and the words, "THE BIBLICAL ATLAS," in gold letters, on the side ; together with two smaller volumes, both called, "GEOGRAPHY OF THE BIBLE."

"What, father ! am I to keep them to myself, as my own books ?" cried Arthur, unable to restrain his joy, as his father presented him and Mary with a copy of each of these volumes. "Look, mother, what beautiful coloured maps ! I do believe they are quite as neat as William Stevens's, that all the boys thought so well done ; and I am sure the names of places are far plainer."

Mary, too, was no less pleased with her father's gift, although she did not show her joy in the same way as her brother. She came to her father's side, and said that he was very kind to give them such nice books, and begged him to write her name in hers ; and while Mr. Fairbank parted the hair on her forehead, he told her he had given them to encourage her and Arthur to improve in the best knowledge ; and that he thought they would be useful books to them all their lives.

When he had allowed them a little time to examine them, and, according to their request, had written their names in the inside, Mr. Fairbank said :—

"My children, I have given you these books because I am very desirous that you should understand the geography of the Bible. I wish you to acquire the habit of referring to the maps when reading the histories of the Holy Scriptures.

In endeavouring clearly to understand the position of the various places mentioned, your maps will be a great assistance to you ; and the other little work will give you much information as to the various places mentioned. Many passages of the Bible will appear clearer to you, when you become acquainted with the position, peculiarities, and nature of the various countries, and the manners and customs of their inhabitants.

“ To read the Bible without trying to form in your mind some correct idea of the places mentioned, is a very lazy and unprofitable way of proceeding. Do not yield to any such indolence. But when you come to the name of a place, whether it be the name of a mountain, a valley, a plain, a desert, a lake, or a river, think, Do I know where this place is ? what sort of a place is it ? who live in it, or near it ? for what productions and animals is it noted ? what is its climate ? what events are connected with its history ? what was it in former times ? what is it now ? And when once you begin to collect information on these points, you will, perhaps, be surprised at the increase of pleasure you will feel in what some young persons may at first be inclined to think a dry, uninteresting detail of names.”

“ But this plan will take a long time,” said Arthur.

“ At first it will take some time,” replied Mr. Fairbank. “ But although the wisest person may be continually adding to his stock of information about places from the accounts of modern travellers, and other sources, the chief labour, if it can be called a labour at all, is at first. When

reading Scripture history, therefore, the young should be careful, as far as they can, correctly to inform themselves as to the position and character of places mentioned; and still keep their minds open for further information on these points, which will flow in from numerous sources. The knowledge of those who read and observe is always increasing; a little knowledge will help you to get more: our Lord's words may be applied to this as well as to other acquisitions: 'Unto every one that hath shall be given, and he shall have abundance,' Matt. xxv. 29

"It is desirable and important for us to gain information about any place in the globe on which we live, of which we may read or hear; but there are some spots which are more interesting to us than others. We ought to feel that it is peculiarly important for us to have correct knowledge of those parts of the world where the patriarchs lived; where Noah and his immediate descendants settled after the flood; where Abraham received that promise, pointing to the Saviour, 'In Isaac shall all the nations of the earth be blessed;' where Jacob and his son Joseph sojourned; and where many other eminent saints mentioned in the Old Testament lived and died. And it is also important to have a correct knowledge of places referred to in ancient prophecy, otherwise the testimony of its fulfilment will not be clear to our minds.

"But it is not only desirable; it is necessary: for we cannot fully understand what we read without noticing the places mentioned. Suppose, for instance, you were to read about the voyages and travels of the apostle Paul, without carefully

noticing the positions of the places mentioned ; it is likely that you would have a confused remembrance of names, floating in your mind, leaving no certain impressions. Instead of feeling that you have been reading about places which really existed, and many of which are celebrated in other histories, there is a danger that you will think of them as visionary—as places which only existed in the fancy of the writer : and it will be well if this kind of feeling does not extend, in some degree, to the events themselves, which, together with the names of places, have been recorded *for our instruction* by the pen of men inspired of God.

“ After reading one of the historical parts of Scripture, without using your map, or fixing in your mind in some way the relative positions of the places referred to, the feeling in your mind will probably be something like that you experience when, on an autumn morning, you try to look upon a landscape, which is completely covered with mist. Your friends may tell you that it is a wide landscape, and a beautiful one. So it may be ; but you cannot see it : in vain your eyes try to pierce through the surrounding mist. Or if the obscurity be only partial—just thick enough to prevent you from forming any opinion of the landscape—it will be in vain for you to attempt to say what is the shape or appearance of the various objects before you, until the mist is removed. But if you read the same portion of the Bible with a proper map before you, and carefully refer to the different places mentioned, although it may take you longer, yet, if you patiently persevere, you will be amply rewarded by gaining a clearer

understanding of the passage. And then it will be like looking at the wide and beautiful landscape on an autumn morning, after the bright warm sun has dispelled the mist; and the distant hills, the clumps of trees, the river, the bridge, the corn-fields, the mansion, the hedges, and the cottages, stand out boldly to the view."

"Ah! you are thinking of our morning walk last harvest time, when we went to the top of that high hill," said Mary. "You have given an exact description of it: I would not have lost that beautiful sight for a great deal."

"If we had come away," said her father, smiling, "before the sun broke out, we might never have seen it, as we may not be in that part of the country again. And if we pass from one portion of Scripture to another, without forming as distinct an idea as we can of the places alluded to, we are depriving ourselves of a real pleasure."

"We will begin to use our books to-morrow morning, Mary; and if I cannot find out the places in the maps, you must point them out to me," said Arthur; to which proposal Mary nodded consent.

"You will find it a most interesting study," continued Mr. Fairbank, "to read the history of the blessed Saviour, with the map of Palestine open before you. You will find in the map the various places mentioned in his life: there you may see Bethlehem, where he was born; Nazareth, where he spent his childhood and youth with his parents; the river Jordan, where he was baptized by John; the wilderness of Judea, where he overcame the tempter, and fasted forty days; the different parts over which he travelled on

foot, preaching his gospel, and working miracles of love and mercy; the mountains where he was transfigured, and spent whole nights in meditation and prayer; the sea, rivers, and lakes which he crossed; and the cities, towns, and villages he visited. Make yourselves familiar with all these; and, in course of time, their very names, seen by your eye, or heard by your ear, will call up in your minds a number of pleasing and interesting thoughts."

"It is of no use denying it, Mary," Arthur remarked; "I think we are to blame for not finding this out before."

"If you have hitherto overlooked it," said Mr. Fairbank, "let me advise you not to deprive yourselves of the pleasure any longer. I feel much the great importance of this subject, which, I fear, many thoughtlessly neglect. We ought never to forget that 'ALL Scripture is given by inspiration of God;' and that he has thought fit to record in his word, for our instruction, many references to places. It becomes us, therefore, to endeavour to understand these references.

"Let me, therefore, encourage you to begin at once. Open your Bible, and whilst you study the various events in the earthly life of the blessed Redeemer, connect them in your minds with the places where they occurred. In this way, with your Bible and your map, you may, in idea, accompany him in his journey from Nazareth to Jerusalem, when he was twelve years of age, and see the lovely example he then gave the young of obedience to parents. You may see him sitting wearied on Jacob's well at Sychar, and listen to his conversation with the woman of Samaria.

You may go with him when he visits Nazareth, and see the Son of God rejected there, as well as at other places, by his own people. You may mingle with the crowd who took branches of palm trees, and went forth to Bethany to meet him as he rode in triumph towards Jerusalem, meek and lowly, sitting upon an ass; and see him on the Mount of Olives, beholding the city, and weeping over it. You need not fear to join your praises to the Divine Saviour, with the hosannas and acclamations of the multitude; for he took the part of the children against the proud, envious scribes and Pharisees, and welcomed their young hosannas in the temple.

“ With the map you may trace the progress of the Man of sorrows, who for our sakes became acquainted with grief, whilst you read how he crossed ‘ over the brook Cedron,’ on his way to that mournful scene in the garden of Gethsemane, where ‘ he oftentimes resorted with his disciples.’ You may, in idea, linger near that sacred spot, where, at his last visit, being in an agony, he sweat ‘ great drops of blood, falling down to the ground;’ and there see him betrayed into the hands of his enemies by one of his own disciples. You may follow him when led away, bearing the cross, to ‘ the place which is called Calvary,’ where he was crucified, suffering for us and for our salvation. You may walk with the two disciples to Emmaus, and notice how he makes himself known to them after his resurrection. You may go with him when he leads the disciples ‘ as far as to Bethany,’ whence, when he had appointed them to preach the gospel to all nations, he ascended towards heaven, and a cloud received him out of their sight.

“ In this manner you may associate the names of places with the leading events in the life of our Lord, which you may trace from the time he was cradled in a manger, till, when hanging on the cross, he cried, ‘ It is finished ;’ and, finally, till he ascended up into heaven, where he ever lives to intercede for every poor sinner who believes in him, loves him, and is willing to obey him. Children, *you* must believe in Christ as the only Saviour of sinners ; *you* must love and obey him. Your parents and friends may call your attention to his love and mercy, his willingness to save, and his sufferings and death on the cross ; and you may feel a temporary interest in these subjects. But that is not enough. You must make a personal application to Him. Your souls cannot be saved unless you believe in the Lord Jesus Christ. Read John iii. 36 ; Acts xvi. 31.”

It was quite plain, from the earnest tones of Mr. Fairbank’s voice while he spoke, that, however desirous he might be that his children should improve in general knowledge, he especially wished them to have an accurate acquaintance with the Bible, and to know and love that Saviour whom it reveals.

“ I hope we shall not forget what you have said about maps,” observed Mary. “ Will you please to tell us when pictures were first used in books ?”

“ Then we must speak about pictures on ancient manuscripts, or writings,” replied her father. “ And as there are some things about ancient manuscripts, of which I think the young ought to be informed, we cannot do better than take that for our next subject. But we must leave it till to-morrow evening.”





## CHAPTER VI.

### PICTURES ON ANCIENT MANUSCRIPTS.

ON the next evening, after tea, Mrs. Fairbank said, "Our neighbour, Mrs. Dixon, called this morning, and wished to know if I had any objection to allow Mary and Arthur to go to the theatre with her son Richard. It appears that ever since he saw the picture-show, he has been teasing his mother to take him to the theatre; for, he says, the showman told him there were very fine sights to be seen there. Mr. Hamilton, their next-door neighbour, has pointed out to Richard the impropriety of going to such a place; but the boy is obstinate; and I fear that, although I believe his mother is against it at present, he will at length prevail upon her to let him go.

"Of course, I told Mrs. Dixon that Mary and Arthur should never have our consent to go to any such objectionable place; and I told her beside," continued Mrs. Fairbank, looking significantly at her children as she spoke, "even if we were so imprudent as to allow them to go, I doubted whether they themselves would feel inclined to give up an evening for that purpose at present. Was I right, children?"

"Oh, yes," said both: "we have no wish to be in any place where you think it would be wrong for us to go; and we would not, upon any account, give up hearing about pictures, especially as our dear father must soon go out of town."

"I met Mr. Hamilton, on my way home," said Mr. Fairbank; "and, from what he told me, I hope he may yet succeed in showing Richard Dixon, although he is a very wilful boy, the impropriety of his wish. But our time is passing away, and we have not yet begun our subject."

"We are quite ready, father," said Mary and Arthur. "You promised to tell us about pictures on ancient manuscripts."

"Before the invention of printing," said Mr. Fairbank, "books were written with the hand. The practice of ornamenting manuscripts with pictures must have begun at a very early period. An Egyptian papyrus manuscript, which was taken from a mummy at Thebes, and presented to the British Museum, is divided into five columns, and to each of these columns there is a picture of the objects of Egyptian idolatry."

"What is papyrus, father?" inquired Arthur.

"Papyrus was the paper made by the ancient Egyptians," replied Mr. Fairbank. "It was made of the reeds, or bulrushes, which grew in great quantities in the stagnant pools formed by the overflowing of the Nile. It is from this that the article we write upon derives its name, *papyr*, or *paper*. But there were other materials used for writing upon before that. These were—stone, lead, brass, wood, ivory, skins of animals, leaves and bark of trees, linen, and tablets covered with a thin coat of coloured wax. Parchment, which

is made of the skins of sheep and goats, was much used in ancient times for writing upon. Vellum is a finer kind of parchment."

"They must have used different pens from ours to write upon these things," observed Arthur.

"A needle, or style, made of iron, brass, ivory, bone, or wood, was used for writing upon the harder substances," replied his father; "and a calamus, made of the reeds of the Nile, and sometimes of silver, was used for writing with ink. Quills came early into use, but the reed continued to be used after their introduction. One author states, that in the pictures which adorn some of the old manuscripts, figures of the writers are given with the following articles before them on their writing-desk: 'the scalpel, or knife for trimming the pen; the compasses, for measuring the distances of the lines; and the scissors, for cutting the paper.'"

"They could tell the shapes of all these things from these old pictures," Mary observed.

"The ink used by the ancients was not thin, like ours," continued Mr. Fairbank; "it was thick, like that used by our printers, only not so oily. They also had inks of different colours, especially red, purple, blue, and likewise gold and silver inks, with which they ornamented their writings. The purple colour was only used by distinguished persons.

"Besides those persons belonging to all classes of society, who employed themselves in copying manuscripts, there were others who devoted themselves entirely to ornamenting them. The ornaments were called illuminations, and may be thus described: the copier, instead of writing

the first letter of a chapter or paragraph, like the other letters, frequently left a blank for the illuminator, who painted it in a flowery manner, and in different colours, often red. The manuscripts were frequently adorned by the illuminator with portraits, and, in some cases, with historical pictures. It was a common thing for them to contain a picture of the person for whom the book was written, with figures of the members of his family, attended generally by some angelic figure, together with the writer kneeling and presenting the book."

"None of our books have pictures of angels in them," Arthur remarked: "the illuminators might as well have left them out of their pictures."

"Much information has been collected from these illuminations. The Rev. T. Hartwell Horne, in describing them, says, that they are executed with great delicacy, taste, and splendour; and that they are useful to us 'as illustrating the history, costume, civil and military arts and sciences, etc., of ancient nations.' The subjects of them 'were various, consisting of the figures of kings and queens, (of many of whom they are genuine pictures in miniature,) saints, beasts, birds, monsters, flowers, etc., which sometimes bore a relation to the contents of the page.' 'They give us a view, not only of the persons and dresses of our ancestors, but also of their customs, manners, arts, and employments, together with their ships, houses, furniture, etc., and further enable us to judge of their skill in drawing and colouring. Their figures are often stiff and formal, but their ornaments are in general fine and delicate; their colours are clear and bright, particularly their gold and azure; and

in some of these illuminations the passions are very strongly depicted.' "

"These pictures in old books must be very useful," said Mary.

"We who live in these days," continued Mr. Fairbank, "when both books and pictures may be printed in a very short time, are astonished at the time and labour devoted to some ancient manuscripts by their copyists and illuminators. Among the late Sir W. Burrell's books, which were sold in 1796, there was a manuscript Bible, beautifully written on vellum, and illuminated, which had taken Guido de Jars fifty years to complete. He himself states, in writing, at the beginning of the volume, that he began it when he was forty, and did not finish it till he was ninety years of age, which was in 1294."

"Fifty years to write a Bible!" exclaimed Arthur. "Why that is nearly a man's lifetime! What an advantage printing gives us!"

"The Rev. Dr. Townley," continued Mr. Fairbank, "and other writers, have given lists and descriptions of various ancient manuscripts of the Holy Scriptures. As it is from translations of these old manuscripts that our Bible has been printed, you may well suppose that they are very precious. Some of them are preserved with great care in the public libraries of England. Many of them contain very beautiful pictures. These illustrations are so numerous, that it would take too much of our time to attempt to describe them. In a very ancient manuscript of the book of Genesis, which was in the Cottonian Library, where it was nearly destroyed by fire in 1731, there were no less than two hundred and fifty curious

paintings in water colours. The Rev. T. Hartwell Horne has described it, and copied a part of

ΚΑΙ ΤΟΝ ΑΔΕΛΦΟΝ ΎΜΩ  
 ΣΤΑΝΤΕΚ ΑΤΑΒΗΓΕΤΤΡΟC  
 ΤΤΟΝ.ΟΔΕ Θ'CΜΟΥΛΩΗ  
 ΤΙΟΝ ΤΟΥΛΑΝ ΘΡΩΤΤΟΥΚΝ  
 ΑΔΕΛΦΟΝ ΎΜΩ ΝΤΟΝ  
 ΔΜΕΙΝ·ΕΓΩ ΜΕΝ ΓΑΡ ΚΑΘ  
 ΜΑΙΗΤΕΚ ΝΩΜ'ΑΙ'



Fac-simile of part of a page of an ancient manuscript. See p. 98.  
 one of the pages in which are two of the pictures,  
 and a specimen of the kind of writing. He says

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it is the oldest manuscript which exists of any part of the Old Testament, and that it is known to have been written 'towards the end of the fourth, or in the beginning of the fifth century.' The subject of one of the two pictures is Jacob delivering his son Benjamin to go down with his brethren into Egypt to buy corn, Gen. xliii. 13, 14." (See the engraving on page 97, which is an exact copy of the manuscript in its present state: the whole of this page is much shrivelled on account of the heat of the fire from which this precious fragment has been rescued: the Greek characters are shrunk into about half the size they were before the fire.) "The subject of the other picture is Joseph's interview with his brethren, Gen. xliii. 30, 31. This translation into English will show you how the Greek words in the manuscript were written: the capital letters show how much of the writing was preserved from the flames; the small letters at the end of each line being added to complete the sense:—

ALSOYOURBROTHER take, and a  
RISEGOAGAINUNTO the ma  
N.ANDMAYG~DGIVE you favour be  
FORETHEMANTHAT he may send back  
YOURBROTHER and Benj  
AMIN.ASFORMEAS I have been be  
REAVEDOFCHILDRENIAM bereaved."

"It would take longer to read the words written in that way, than as they are printed in our Bible," said Mary: "I wonder the copiers did not make mistakes. What a sad thing it would have been to have had mistakes in the Bible!"

"Much attention has been given to the subject by learned men, who have examined every letter of the old manuscripts of the Bible, and where

errors have crept in, these have been carefully corrected," replied Mr. Fairbank. "The Jews, from whom we have received the Old Testament writings, were very careful to prevent mistakes in copying them. The scribes were obliged to adhere strictly to a great number of rules, of which a few may be mentioned, and which are important as showing the great care with which the word of God has been preserved, and handed down to us. Manuscripts known to be correct were only to be used in copying from; the ink must be pure; the parchment prepared expressly for the purpose; each skin of it to contain a certain number of columns of a certain length and breadth, and each column to contain a limited number of words and lines; no word to be written from memory, or without first pronouncing it aloud; the name of God to be written devoutly and with great attention, and before writing it, the copyist to wash his pen; and if there be a single letter too little, or too much, the manuscript to be rejected."

"This shows the Jews were very careful in copying the Old Testament: But were the Christians as careful in copying the New Testament, before printing was invented?" asked Mary.

"There are many reasons which make us feel sure that the books of the New Testament have been handed down correctly to us," replied Mr. Fairbank. "At the time of their first circulation, there can be no doubt that their writers would take care that the copies made were correct. There were persons at that time whose business it was to copy manuscripts: some of these were called *swift* writers, others were called *fair* writers; and as their bread depended on their skill



and correctness, it would be to their interest to be careful. Many copies would be taken during the lives of the very men themselves, who wrote as they were moved by the Holy Ghost; and if any one had been so wicked as to alter them afterwards, it must have been found out; for wherever the gospel was preached, there these writings were sent: and they were regularly read aloud in the public assemblies of the first Christians; and at a very early period they were translated into different languages.

“There was nothing on earth the early Christians valued more highly than these books, which told them of that Saviour who loved them, and gave himself for them; which contained his commands, by obeying which they were to prove their love to Him; and the truths of which were frequently the only comfort they had under their cruel persecutions.”

“Those of them that had copies would take care not to part with them, and *they* would be sure not to alter them,” said Arthur.

“If, then, the Jews revered their Scriptures,” continued Mr. Fairbank, “the Christians likewise loved and revered the writings of the New Testament, as ‘the word of Christ,’ with deep and devout affection. The various sects amongst them, also, guarded them from alteration with a watchful jealousy. And it is known that during the first eight centuries able and learned men compared many different copies together, and where an error had crept in, it was corrected. On the whole, we may safely say, that there are no books in the world, written in ancient times, of which we can be so sure that they have come down to us

unaltered in material points, as the books of the Bible. Since the foundation of Christianity, there have always been some who took pains to copy the Holy Scriptures. Besides private Christians, princes and great men took a pleasure, and thought themselves honoured, in copying the whole or part; and many of the clergy, some holding the highest stations, were celebrated as copyists and illuminators of the New Testament. Even Popery itself has contributed to the preservation of the Scriptures; for it was considered by monks in their monasteries as a meritorious act to copy them, and ornament them with pictures and other decorations. Some of the manuscripts copied by the Roman Catholics have the following sentence affixed to them: 'This book, copied by A. B., for the benefit of his soul, was finished in the year —. May the Lord think upon him.' A poet has thus described these monkish copyists:—

Meanwhile along the cloisters' painted side,  
The monks—each bending low upon his book,  
With head on hand reclined—their studies plied;  
Forbid to parley, or in front to look,  
Lengthways their regulated seats they took:  
The strutting prior gazed with pompous mien,  
And wakeful tongue, prepared with prompt rebuke,  
If monk asleep in sheltering hood was seen;  
He wary, often peeped beneath that russet screen.  
Hard by, against the window's adverse light,  
Where desks were wont in length of row to stand,  
The gowned artificers inclined to write;  
The pen of silver glistened in the hand;  
Some on their fingers rhyming Latin scanned;  
Some textile gold from balls unwinding drew,  
And on strained velvet stately portraits planned;  
Here arms, there faces, shone in embryo view;  
At last to glittering life the total figures grew."

"Ay! if the monks had never done any thing worse than that," said Arthur, "nobody would have blamed them."

"If it took one man fifty years to make a single copy of the Bible, as you told us," said Mary, "then many must have been without Bibles."

"Yes, Mary; the word of the Lord was precious in those days," replied Mr. Fairbank. "In the early ages of Christianity, the Scriptures were read publicly in churches, during which all the people, except the aged and infirm, stood, which is an interesting proof of the reverence in which they were held."

"Those who had good memories would be best off," observed Arthur.

"Perhaps," continued Mr. Fairbank, "it was because the want of books for the people was felt, that, about the year 480, Scripture histories were first painted on the walls of churches. These pictures were called 'books for the ignorant.' Asterius, an early bishop, in one of his writings, describes the devout Grecians as wearing clothes with Scripture histories woven in them. He says, 'You may there also see the marriage of Galilee, and the water-pots; the paralytic man carrying his bed upon his shoulders; the blind man cured by being anointed with clay; the woman with the bloody flux, touching the hem of Christ's garment; the woman, who was a sinner, falling at the feet of Jesus; Lazarus returning from the sepulchre to life; Christ and all his disciples, and all the miracles he wrought.'"

"They might learn something from these pictures; but it would have been much better if they could have got Bibles," said Arthur.

“An old historian of Sicily states,” continued Mr. Fairbank, “that about 1200, the walls of the chapel-royal at Palermo were decorated with the history of the Old and New Testaments, beautifully executed in mosaic work. And, before the translation of the Bible into English, the practice of painting Scripture subjects on the walls of churches and chapels, appears to have been adopted in our own country. These, and a kind of theatrical representation of Scripture scenes, were the only substitutes for books to the common people. Henry III. kept a number of painters constantly in his service. In a book, written in 1322, a chamber in the royal palace at Westminster is thus described:—‘Near this monastery (Westminster) stands the most famous royal palace of England, in which is that celebrated chamber on whose walls all the warlike histories of the whole Bible are painted with inexpressible skill, and explained by a regular and complete series of texts, beautifully written in French, over each battle, to the no small admiration of the beholder, and the increase of royal magnificence.’”

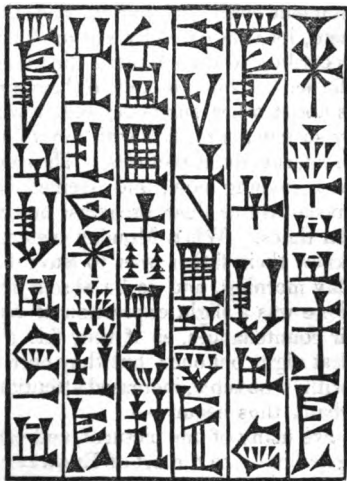
“They might have been very well painted,” said Mary; “but I do not think they could make up for the want of the Bible. Very few of the people would be allowed to see them; and, besides, not many would understand the French texts.”

“The remarks which have been made on pictures on walls,” observed Mrs. Fairbank, “remind me, that Dr. Doddridge used to relate that before he could read, his mother taught him the history of the Old and New Testaments from the pictured Dutch tiles in the chimney of the room

where they usually sat ; and that the good impressions made upon his heart by her wise and pious reflections upon these Scripture pictures never faded away."

"Let us be thankful," said Mr. Fairbank, "that we have all the words of eternal life in our possession, printed plainly and clearly ; and that we are not called to make out the way of salvation and our duty to God from pictures ; or to pore over a difficult manuscript in which are some characters which, though known to learned men to common people are hard to be understood. To-morrow is the Lord's day : we expect then to worship God, and hear his word explained and enforced in his house : whenever we hear it or read it, let it be our concern to receive it with meekness into our hearts, remembering that it is 'able to save our souls,' and 'is profitable for doctrine, for reproof, for correction, and for instruction in righteousness,' " 2 Tim. iii. 16.





BABYLONIAN BRICK. SEE P. 107.

## CHAPTER VII.

## THE PROGRESS OF ENGRAVING.

## PART I.

EVER since their father had begun to tell them about pictures, Mary and Arthur had felt much interested in the subject. This they showed in various ways. The former had already called twice on her young friend, Lucy Wilson, that she might examine the hieroglyphics on the two little obelisks on the mantel-piece; her brother had written out the lines about the monks copying

manuscripts; and both had begun to read the New Testament with the map of Palestine open before them, looking carefully at the places mentioned, according to their father's directions.

Their father had often talked to them on former occasions about other subjects; but never surely were they so much gratified with any of them as with his remarks about pictures. They expected them every evening now, and seemed to think them as necessary as their breakfast or dinner at the regular times. When Monday evening came, as they knew their father was to leave home on Wednesday morning, and to be absent for some weeks, there was a slight expression of regret on both their countenances, as if they felt that this was the last night but one; but they both seemed to listen with, if possible, increased attention, when Mr. Fairbank thus began:—

“We owe many of our pictures, and especially those in our books, to the art of ENGRAVING. In the present day, we understand the word *engraving* to mean the art of executing designs on plates of copper or steel, or on blocks of wood, for the purpose of obtaining from them pictures on paper. Strutt considers that none of the arts, except music, can lay claim to an earlier origin than engraving, and that it was probably in use before the flood. He describes Tubal-Cain as ‘a whetter or sharpener of all instruments of copper and of iron:’ see Gen. iv. 22. Josephus also states, that the descendants of Seth, hearing from Adam that the world would be destroyed by fire and water, made one pillar of brick, and another of stone, on both which they engraved their astronomical discoveries, so that if one perished, the other

might remain. But this account is generally considered to be a fable.

“At a very early period, however, first figures, and then writing, were engraved upon stone and wood. Wooden stamps, with hieroglyphic characters engraved upon them, have been found in Egyptian tombs, and brought to this country. The form of these stamps is not unlike that of a small clothes-brush, with the addition of a handle at the back. They appear to have been used to stamp bricks, and other articles made of clay, after they were made, but before they were baked in the sun, or burned in the kiln. There are also some ancient bricks brought from Babylon, and carefully preserved in the British Museum, which must have been stamped in the same way: they are covered all over with characters, which some think to be like the heads of arrows or javelins, and others like the nails used for shoeing horses. Many attempts have been made by learned men to find out the meaning of these characters: some suppose them to be astronomical records; but at present they cannot be explained. I wish you, however, particularly to notice, that there is reason to believe that the stamp used by the Babylonians, whether it was made of metal or wood, must have had the same appearance on its face as a wood engraving of the present day. The Babylonian stamp, if printed on paper, would produce an impression like the modern wood engraving; and the arrow-headed characters might be stamped on a clay brick by a modern wood cut.”

“They might have printed them, then,” said Mary, “if they had known how to make paper and ink.”



“Certainly,” said her father, “it seems as if it only required a single thought to have led them to the discovery of printing, or the art of multiplying copies by the application of black or any other tint to the stamp, and then giving it the proper pressure on skin or some similar substance. But the right time had not arrived. The discovery was not to be made until upwards of two thousand years after this period. From the stones and elegantly engraved seals in use among the ancient Babylonians, we may infer that the art of engraving was known among them at an early period. Laban’s images, referred to in Gen. xxxi., are supposed to have been similar to teraphim used by the Egyptians, specimens of which are in the British Museum, and which would require, in making them, a skill like that of the engraver. In considering pictures on monuments, we noticed that pillars were erected for the purpose of serving as stones of memorial. In course of time, writing and hieroglyphics were inscribed upon them; and they thus became the books of the ancients, recording facts, laws, treaties, or discoveries. The first account of writing being used is thus stated in Exod. xxxii. 16: ‘And the tables were the work of God, and the writing was the writing of God, GRAVEN upon the tables.’ And in Job xix. 23, 24, we have the following passage: the translation is Goode’s, which is considered to convey the correct meaning of the original:—

‘Oh that my words were even now written down,  
Oh that they were engraved upon a table;  
With a pen of iron upon lead!  
That they were sculptured in a rock for ever.’

It seems rather remarkable that men should have

chosen to engrave their writings upon the hardest substance first ; but this appears to have been the case, and that they afterwards adopted softer substances, such as parchment and paper."

"That was like beginning at the wrong end ; but perhaps we should have done the same thing ourselves, if we had been left to find it all out," remarked Arthur.

"From what is said in Exod. xxxix., about the breastplate and other parts of the dress of Aaron," continued Mr. Fairbank, "it is considered that the art of engraving had then made great progress. 'Onyx stones, inclosed in ouches' (or sockets) 'of gold, graven as signets are graven with the names of the children of Israel,' are there spoken of; together with the 'breastplate of cunning' (or skilful) 'work,' containing twelve different precious stones, a stone for each of the twelve tribes of the children of Israel, 'according to their names, like the engravings of a signet.'

"Deeds and treaties were engraved in ancient times upon tablets of copper and brass. It is stated in the book of Maccabees that the treaty of Judas Maccabeus with the Romans was on brass ; and Mr. Wilkins, in his 'Asiatic Researches,' mentions a legal deed, which, instead of being written on parchment, as it would have been in our country, was engraved on copper. He gives a copy of it in his book : it is in the Sanscrit language, and is dated twenty-three years before the birth of Christ."

"That was not quite so odd as the copper map of the Grecian you told us about the other evening ; for one does not need to carry about a deed, like a map," said Arthur.

“The Phenicians, probably, learned the art of engraving from the Egyptians,” continued Mr. Fairbank, “and thus the knowledge of it would be carried by the former with their ships into Europe. A dagger-sheath of great antiquity is preserved in the British Museum as a precious relic of Etruscan art. It is ornamented with a historical engraving, which is minutely described by Strutt, who also states that the ancient Celtic and Gothic nations frequently had engravings on their shields and other weapons of warfare.

“Ancient coins have also been referred to as showing the progress of engraving, the designs for which were at first cut on an instrument of iron or steel, and then impressed on the metal with the stroke of a hammer. Mr. Landseer mentions a gold coin in the museum of the East India Company, which the Hindoos revered with superstitious regard, and considered to be 4000 years old. Engraved jewellery was much used by the Romans. Pliny says that the women ‘loaded their fingers with princely fortunes.’ Afterwards, all of both sexes who could afford them, adorned their dress, and other articles of use, with engraved gems.

“From the earliest accounts of our British and Saxon ancestors, we learn that they had rude delineations on their shields. Their ancient coins also appear to have been struck in the manner already referred to. According to Strutt, the Anglo-Saxon goldsmiths, in the time of Alfred, appear to have excelled in the art of engraving. He says, ‘The shrines and caskets which they made for the preservation of the reliques of saints and other pious purposes, are said to have been curiously wrought in gold, silver, and other metals,

adorned with engravings, and ornamented with precious stones, in so excellent a style, as to excite the admiration of all who saw them.”

“We must take care to notice what you say about our own country,” said Mary.

“In the Museum at Oxford,” continued Mr. Fairbank, “there is a valuable gold jewel, engraved by command of Alfred, by the Anglo-Saxon goldsmiths. It is of beautiful workmanship, and contains, besides ornaments of foliage, a half figure of a man, supposed to be St. Cuthbert. At a very early period of English history, Strutt says, ‘A new species of engraving was introduced into England, much more perfect in itself than any which had preceded it, and in every respect distinct from the work of the carver or chaser.’ He refers to the brass plates to be found in many of our old churches, placed on tombs. There are figures as large as life engraved on them, in the same way as plates for printing are engraved in the present day.”

“You have not yet said a word about printing from the engravings you have mentioned,” Arthur remarked.

“It is a very curious fact,” replied his father, “that engraving was discovered many ages before the admirable uses to which it might be applied entered into any one’s mind. All the engraving of which I have told you appears to have been designed for the purpose of recording facts, or for ornament; and the idea of multiplying copies by printing seems not to have occurred to any one. Many of the ancient engravings are executed with a skill which has excited the wonder of many in the present day who understand the subject;



BRASS MONUMENT OF THE DUCHESS OF GLOUCESTER, WHO DIED IN 1399.

but although it is quite certain, from the examination of some of the Etruscan and other ancient engravings now in the British Museum, that impressions might have been easily taken from them just as they are now, the people who lived in times of old did not find this out. There can be no doubt at all, that the brass plates on tombs, although they were so large, if they had been inked, might have been printed from; but probably that was never thought of by the engraver. There are now in the print-room of the British Museum two great volumes of impressions printed from these sepulchral monuments "

"I am surprised that they did not find out the way to take impressions," said Mary. "I am sure, they did a more difficult thing when they found out how to engrave."

"Since the middle of the tenth century," continued Mr. Fairbank, "the Chinese have adopted

the following plan for printing. Each page of writing to be printed is rubbed on a block of pear or apple tree wood, so as to leave an impression of the written characters, together with the outline pictures with which the Chinese frequently embellish their books, in an inverted form. Then the engraver cuts away all the surface of the wood except the characters, which are left standing, and ready to receive the ink from a brush. Paper is then placed on the face of the inked block, the workman passes a rubber once or twice over the back of the paper, and thus an impression is produced. The written language of the Chinese is not formed, like ours, by letters of the alphabet, but every word is expressed by a different mark; and as there are more than fifty thousand words in the language, perhaps no other kind of printing would suit them so well."

"I have been waiting to hear how they would find out the way to take impressions on paper: I thought you would tell us," said Arthur. "I suppose that the people of Europe learned it from the Chinese?"

"That is not certain," replied Mr. Fairbank. "All that can with confidence be said is, that no trace of any plan of taking impressions even in this simple way, can be found in Europe till a considerable time after the return from China of a celebrated Venetian traveller, named Marco Paulo, or Polo. Its first application seems to have been to the production of playing cards, which were known and used in Germany about 1300, and which were first painted by the hand, but afterwards printed from wooden blocks. The manufacturers of these cards were next employed

in engraving on wood pictures of Roman Catholic saints, to which, in process of time, words and sentences engraved on the same block were added.

“The first picture in existence from a wood cut, is now in the possession of Earl Spencer. It was found by Baron Heineken, in a Roman Catholic library in Germany, pasted on the inside cover of a manuscript volume. It is the picture of a popish legend; and there are two lines under it, the letters being cut in the wood, in the same way as the other parts of the engraving. In one of the corners the date, 1423, is cut in the same manner. The impressions from this, and from several other old wood cuts, must have been taken just as wood engravers of the present day take proof impressions from their wood engravings; that is, by placing dry paper on the face of the cut after it has been inked, and rubbing the back of the paper. These old wood cuts are printed only on one side of the paper, the other side of which, where it can be examined, has been found to be shiny, and soiled by the rubbing. They are chiefly pictures of saints, and were probably executed under the direction of the monks. Many of them are now in the collections of the curious, and are valued as evidence of a considerable step towards the discovery of printing.”

“I am glad to hear that they are stepping onwards,” said Mary. “I want to hear about the invention of printing. But I never knew before that playing cards had any thing to do with it.”

‘Perhaps,’ replied Mr. Fairbank, “this is the only instance in which these ‘books of Satan,’ as they have not unaptly been called, ever led to any thing really good or useful. The progress

from this time was very rapid, as we shall presently see. We may now notice the block books, or books of pictures, with words engraved under them in the same way as the one already mentioned, the letters of which are like those that used to be painted on church windows. As the wood engravers continued to practise their art, they did not confine their attention to single pictures, but proceeded to compose historical and scriptural subjects, which were put together in the form of a book.

“The ‘*Biblia Pauperum*’ is an instance of this kind. The Rev. T. H. Horne considers it to have been ‘a kind of catechism of the Bible, executed for the use of young persons and the common people; whence its name, *The Bible of the Poor*.’ He thinks it was intended to give them a knowledge of some of the events recorded in the Scriptures. There were forty leaves of paper in this book; but as only one side of the paper was printed, the blank sides came opposite each other, and these being pasted together, it had the appearance of a thin folio volume, with twenty leaves of paper in it; some copies, however, were not pasted; these, of course, had forty leaves. This is just the plan the Chinese adopt in printing their books even in our own day; only one side of their paper is printed on. And, as we have already noticed, there is a similarity in another respect, each page of a Chinese book being formed of one wood block.”

Mr. Fairbank here rose from his seat, and took from the bookcase in the corner of the room a volume, and laid it on the table. He opened it, and drew out a folded leaf, which was nearly three times as large as the other leaves of the



book. The whole page was printed in a pale brick colour : it was  $7\frac{1}{4}$  inches wide, and 10 inches long. He told Mary and Arthur that this was



REDUCED COPY OF ONE OF THE PAGES OF THE BIBLIA PAUPERUM.

a fac-simile, or exact resemblance, of one of the pages of the "Biblia Pauperum." There were

two half-length figures of men at the top, and two at the bottom. By these, he said, the engraver meant to represent king David, and the prophets Isaiah, Ezekiel, and Hosea; and that the scrolls appearing to proceed from them contained texts from the Bible, which he thus noticed: "The pictures and the words in this page describe the reward of the righteous. Under the left-hand figure at the top, the words, translated into English, are, 'Even as a bridegroom coming out of his chamber,' *Psa. xix. 5.* Under the right hand figure, at the top, the words are, 'As a bridegroom he hath adorned me with a crown,' *Isa. lxi. 10.* Under the left-hand bottom figure, the text is, 'Thy tire shall be bound upon thine head, and thy shoes upon thy feet,' *Ezek. xxiv. 17.* The words under the remaining half figure are, 'I will betroth thee unto me for ever,' *Hos. ii. 19.*

"There are also nine lines of print on each side of the two upper figures, which are references to texts of Scripture, with explanations. The middle of the picture is divided into three parts. In the centre the Saviour is represented giving the crown of life to one of his followers kneeling before him. On the left of this is seen the daughter of Zion crowned by her spouse, under which are two lines of verse, which have been thus translated:—

O soul divine! it rightly knew  
To have the Spouse was glory true.

On the right hand of the centre picture is a representation of an angel addressing the apostle John, under which the words translated are:—

And Christ, the Bridegroom far above  
Conception, the fair bride doth love.

Under the two half-figures at the bottom, the words are—

Then souls rejoice with great delight,  
When given is the diadem bright."

"Thank you, father," said Mary, "for showing us this curious picture. But I like the engravings in the PICTURE BIBLE you gave me when I was a little girl, better than this one. I do not think there is a single picture of an angel from the beginning to the end. And as for the words in this page, I wonder the young people could read them: I am sure I cannot."

"The words are in abbreviated Latin," said Mr. Fairbank, "and it is from this circumstance that some have supposed that this book was not intended for poor people generally, but for poor preachers. Indeed, the common people were not likely to understand Latin, seeing that many of the monks themselves were very ignorant, and the church of Rome has been accustomed to hide knowledge from the people, or to communicate it only in such a way, and to such a degree, as she has deemed expedient. It is probable, then, that the priests taught the young and the ignorant by means of the pictures, and that the Latin was for the guidance of those among themselves who understood that language. On another page of this curious book there are four half-figures, or busts, placed as in the page I have just showed you. The two upper ones are intended for David and Isaiah, who are frequently introduced in this book, but in no two cases are the faces alike. The object of the whole page seems to be to teach the importance of controlling the appetite. In the middle, Christ is shown. as our example to imi-

tate, resisting the devil, who is tempting him to command stones to be made into bread; and on each side there is an evil example to avoid, namely, Adam and Eve eating the forbidden fruit, and Esau selling his birthright for a mess of pottage."

"It must have been a curious book," said Arthur; "but I do not think I could have understood it, even with the pictures, except some one had explained it to me as you have done."

"How thankful we ought to be that the whole of the word of God is in our hands, printed so clearly, that every child may read and understand it! May it dwell richly in each of our hearts!" continued Mr. Fairbank. "At the time the Bible of the Poor, of which I have been telling you, was first circulated, the only copies of the Scriptures in existence were in manuscript, or written; and it would have taken a hundred pounds of our money to buy one copy."

"A hundred pounds for a single copy!" exclaimed Mary. "Why, father, Mr. Jenkins says he has a number in the Sunday school, which any one may have for eighteen pence a-piece!"

"When we compare our advantages," Mr. Fairbank replied, "with the circumstances of those to whom we have been referring, we see much reason to bless God for his goodness to us. The high price of manuscript Bibles before the invention of printing, put them beyond the reach of most persons; and so gross was the ignorance of that time, that few of those who were able to buy them were aware of their value. But the Bible of the Poor, and some other similar picture-books, circulated nearly about the same time,

although they contained some popish absurdities and errors, yet diffused among the people a knowledge of several important scriptural facts. And probably we shall not be in error, if we suppose that God intended by these books to prepare men's minds for a much fuller and more satisfactory method of communicating his truth to the world, which was then on the point of being discovered. At all events, we cannot doubt that these block books (they were so called from each page being engraved on a block of wood) were the means employed to lead men to the invention of printing with types."

"You do not say so, father! And yet you look quite serious!" Arthur exclaimed. "Well, I have been waiting and wondering to hear how it would come about; and thinking what plan I should have tried to find it out, if I had been alive then. But I am sure I should never have thought that printing with types arose out of wooden pictures."

"But so it was," replied his father. "The block books were a step towards improvement, and served an important purpose; but only copies of the book engraved could be printed, and this was soon found to be a tedious and difficult method. In a very short time after printing from block books, it was discovered that the same labour required in cutting the texts of Scripture, and other inscriptions, on *one* block of wood might be more usefully bestowed in cutting each letter separately; and thus the idea of *wooden* types was first suggested. I need not point out the advantage of separate moveable types over the former plan: you will see at once that these

moveable types could be placed so as to form words, sentences, and pages; and when one book was printed, they could be used for others."

"Well! how stupid I was not to find out that!" said Arthur. "It was quite easy to think of slicing down the letters which you say were printed on the pages of the block books: and then they would soon see that it would be better to cut them singly."

"If wooden types were ever tried to any extent," said Mr. Fairbank, "the difficulties arising from their use would be so great, that a desire for a different sort of types would be created, which led first to cut or engraved metal types, and afterwards to moulded types, which is the present mode. The progress from separate wooden types to the present method was rapid and easy. The several steps in the discovery seem to have been, first, whole pages engraved on blocks; next, separate wooden types; then types cut in metal; and, lastly, types cast in moulds. All these steps took place between 1422 and 1456, or a little more than thirty years. Four persons have been especially noticed as having had to do with the invention and early improvement of printing: their names are, John Guttenberg, of Strasburg; John Fust, or Faust, of Mayence; Peter Schœffer, of Gernsheim; and Lawrence Coster, of Haarlem."

"How useful pictures have been!" said Mary. "You told us before that the written language of many nations came from pictures; and now you say that printing came from pictures too!"

"As the evening is far advanced," said Mr. Fairbank, "we must defer till to-morrow any

further remarks on the progress of engraving. You do not seem to value my specimen page of the 'Biblia Pauperum' very highly, so I may as well put it away. But perhaps you will be surprised when I tell you, that the original book itself, from which this picture was copied, was so highly prized, that, in 1813, no less a sum than £257 was paid for it. Only a few copies now remain, and they are considered as most interesting curiosities."

"Do please to let us look at it again before you put it away," said Arthur. "My opinion of it is quite altered now. I see now that it is far the best way to think a little before making up our minds. At first I thought that the Egyptian pictures, and this one from the Picture Bible of the Poor, looked so odd and confused that I never should like them. But since you spoke to us about them, I see that a great deal may be learned from them."

"And I am sure," said Mary, "that after this I shall always look with different feelings on this picture from what I did at first; for after hearing what you have told us, it seems quite plain to me that these block picture-books led to the invention of printing."

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## CHAPTER VIII.

### THE PROGRESS OF ENGRAVING.

#### PART II.

NEXT day Mary and Arthur begged their mother to allow them to help her to get ready their father's travelling luggage, that there might be nothing to

hinder him from talking to them on the usual subject when he came home at night. They were quite busily engaged for some hours; and in the evening, the portmanteau, carpet bag, travelling cloak, and umbrella, were all waiting in the passage, ready to be put into the gig which was to convey Mr. Fairbank to the railway station early in the morning.

When tea was finished, during which Mr. Fairbank mentioned several things he wished to be attended to during his absence from home, and having ascertained that every necessary arrangement for his departure in the morning had been already made, he said to Mary and Arthur,

"I see by your looks that if I have anything to say to you about pictures, I shall have at least two willing listeners."

"We will listen attentively to every word that you say. You promised to tell us more about engraving; and the last thing you mentioned was the Picture Bible of the Poor."

"The pictures in the books we have already referred to," said Mr. Fairbank, "were, as I informed you, from engraved blocks of wood. But there is another kind of engraving to which we owe many of our pictures, which we may now notice: I mean, engraving on copper. There is a material difference between wood engraving and copper-plate engraving: in the wood, the lines shown on the paper are produced from raised parts in the block, all the rest being cut low; but in copper, the lines are cut out, or sunk in the metal, instead of being raised from it, as in wood engravings. We might suppose, at first, that after a plan of multiplying copies of pictures from



wood blocks had been found out, it would be easy to discover how to take impressions from copper or other metal plates. But a little thinking will be sufficient to convince us that it was not so easy; for, as already explained to you, it was only necessary to ink the raised lines of the wood block, and then rub or press the paper on it; but this plan would not do to get an impression from a metal plate in which the lines are cut out or sunk."

"How did they find out the way to take copper-plate pictures at last?" inquired Arthur.

"About 1460," replied his father, "there lived, in Florence, a goldsmith named Maso, or Thomaso Finneguerra. Many of the goldsmiths in those days were employed in engraving ornamental and pictorial designs on gold and silver plate. Finneguerra was very clever at this kind of work; and some pieces of plate engraved by him are preserved with great care to the present day, and are of the most beautiful workmanship. They have just the appearance of a finished drawing to the eye, and in some cases so small, that a space not much larger than the palm of my hand contains a picture of thirty figures.

"If you were to look at a copper plate of the present day, you would find all the characters reversed; for instance, if it were a picture of a lady sewing, as your mother is now doing, in the metal plate the lady would appear to you to be holding the needle in her left hand; but when printed on paper it would be quite right. But Finneguerra's engravings had the appearance of perfect pictures; for they were only intended for beautiful ornaments, and he had no idea at all of printing from them. The engraving was first made on a gold

or silver plate, by means of graving tools with steel points; a black composition of silver, lead, copper, borax, and sulphur, reduced to powder, was then placed on the plate; after which the necessary degree of heat was applied, so as to melt the metallic powder, which was thus made to run about the plate, until all the lines of the engraving were filled. When finished, by rubbing the surface of the plate till it became smooth, the engraving had very much the same appearance as a picture on paper. As the composition was of a black colour, it was at first called *nigellum*, the meaning of which is 'blackish;' but the Italian engravers afterwards shortened it into *niello*, and they themselves were called *niellatori*, or workers in *niello*. A very common and rude illustration of niello will be found on engraved brass name-plates for doors, the letters of which are filled up with black sealing-wax: the black being a contrast to the bright yellow of the brass.

“ One day, when Finneguerra was working in his shop, he made an important discovery. Having engraved his plate, before running the niello into the lines, after which no alteration or correction could be made, he wished to know whether all was properly engraved; so he first took an impression or mould of it with very fine earth: over this earthen mould he then poured melted sulphur, from which, when it had cooled, the earth was removed. He then filled all the hollow parts of the sulphur cast with soot moistened with oil, and thus obtained an exact impression of his work. The thought then came into his mind, that by filling the lines of his engraving with ink, or some black tint, and placing a damp piece of paper on it, and pressing

it upon the plate by means of a roller, he might thus obtain a perfect copy of it on paper. He tried, and his experiment was successful. Another account, however, states that this discovery by Finneguerra was more the result of accident. At all events, it was the beginning of plate-printing; for, with the assistance of others, to whom he told the secret, he afterwards gradually improved upon the discovery he had made. The beautiful effect of these pictures on paper, taken from works of niello, thus suggested the idea of engraving pictures on metal plates, for the purpose of printing from them. From this time, engraving was no longer confined to the goldsmith's shops: it now became a separate profession, to which skilful artists and painters devoted their best energies."

"That Finneguerra must have been a clever fellow. He seems to have hit upon the right plan, however," said Arthur. "Is that the way they take copper-plate impressions now, father?"

"They have made improvements since then," replied Mr. Fairbank, "but the principle is the same. When the copper plate is engraved, the face of it is covered with ink; the workman then carefully wipes it until it is perfectly clean; paper slightly damped is then placed on it, when it is passed between rollers, which press it equally, and the ink is delivered from the hollows of the plate. You will notice, that in printing from wood cuts and types, the ink is pressed *into* the paper from projecting lines; but in printing from copper and steel plates, the ink is delivered *on* the paper from hollow lines."

"I see now," said Mary, "that wood-cut and copper-plate printing are quite different."

"From this time," continued Mr. Fairbank, "engraving flourished and made great progress both in Italy and Germany. The names of many of the engravers have been recorded by the historian, but we cannot stop to mention all. In Italy, the art was much indebted to Marc Antonio Raimondi; in Germany, to Albert Durer; and in Holland, to Lucas van Leyden. These three clever men all lived at the same time; and by their efforts, engraving, both on metal and wood, was brought to a high state of perfection.

"Albert Durer, the best of all the German engravers, was the son of a goldsmith, which profession his father wished him to follow. But after he had continued long enough at the business to learn to engrave beautifully as a goldsmith, he made known his wish to become a painter. When he arrived at the age of sixteen, his father at last consented to place him as a pupil under Wohlgemuth for three years, to study design and painting. After this, according to the custom in Germany he travelled for four years to improve himself. His talents must have been great, for he seems to have excelled as a painter, as an engraver both on metal and wood, and as a sculptor; he also seems to have made some attempts to compose poetry, but these were not so successful as his other efforts."

"I think he did very well, if he were a good painter, sculptor, and engraver. I suppose he was clever at these things, because he began when he was very young, and was in earnest about them," said Mary.

"You are right; Mary," said her father: "the way to excel is to begin when you are young, and to be in earnest. There can be no doubt that Albert Durer excelled as a painter, sculptor, and engraver; for his works remain to the present day to prove the fact. His engravings, especially, are so skilfully executed, that it is said they have not been surpassed by any of the moderns, although he certainly had fewer advantages than the engravers of the present day. The art is indebted to him for many important improvements. From a journal which he kept, we learn that he was a hearty well-wisher to Luther, who, during his lifetime, began to oppose the errors of the church of Rome. When the great reformer was returning from Worms, it was feared by his friends that his enemies would attempt to kill him; so they sent a number of men, who rushed out of a forest on the way between Worms and Wittemberg, with their faces covered. They placed Luther on horseback, and galloped away with him to the castle of Wartburg, where he was kept in a place of safety."

"How frightened Luther must have been at first!" exclaimed Arthur. "He could think nothing else than that these men with covered faces were a band of robbers."

"Only a few of his friends knew that he was safe; most persons thought he was dead," continued Mr. Fairbank. "Among the latter was Albert Durer, who writes thus in his journal:—

'And is Luther dead? Who henceforward will so clearly explain to us the gospel? Alas! what might he not have written for us in ten or twenty years? Aid me, all pious Christians, to bewail this man of heavenly mind, and to pray that God may

send us another as divinely enlightened. He was indeed a man enlightened by the Holy Ghost, and a follower of the true Christian faith. Certainly what he has suffered has been for the sake of truth, and because he has reprehended the abuses of unchristian papacy.'

"Luther lived nearly twenty years after the death of Albert Durer. We may feel surprised to know that the man who held such opinions as these, should still remain a member of the church of Rome; but let us remember, that even the great reformer had many a severe struggle with himself, before he could consent to come out from it. The last copper-plate engraving Durer executed, was a portrait of Luther's friend, the meek Melancthon. This was in 1526: Durer died two years afterwards."

"I hope I shall not forget anything you have told us," said Mary; "but I am sure I shall remember about Albert Durer."

"The pictures in books, and other engravings, which appeared in England before the middle of the eighteenth century, were chiefly executed by foreigners," continued Mr. Fairbank: "for up to that period, few of our countrymen had devoted themselves to engraving as a distinct profession. The first book printed in England with wood engravings was Caxton's 'Game and Playe of Chesse.' It is not dated, but it is supposed to have been printed about 1474, or 1476: the wood cuts are very rude. The printer of this book, William Caxton, was a citizen and mercer of London. When his apprenticeship was ended, he went abroad in 1442; and after his return he had the honour of introducing printing into England. It has been supposed that the first printing office in this country, where the book

just noticed was printed, was near one of the chapels of Westminster Abbey.

'Each printer hence, howe'er unblest'd his walls,  
E'en to this day his house a chapel calls.'

"A few of the works illustrated with wood engravings, which issued from the early English press, may now be mentioned. Caxton printed several: his 'Myrrour of the World,' 1481, his 'Golden Legend,' 1483, his 'Fables of Esop,' 1484, and several other works, contain pictures from wood cuts. He lived till he was upwards of eighty years of age, and appears to have laboured diligently and zealously in his calling until the end of his life. Wynkyn de Worde, a native of Lorraine, came to England immediately after Caxton's death, and is distinguished as the printer of upwards of four hundred books, in illustrating which he availed himself of the art of engraving.

"There is now in the library of the British Museum a copy of Tindal's translation of the New Testament, which appears to have been queen Anne Boleyn's, in which there are some wood engravings. It is beautifully printed in vellum: the date is 1534. Many copies of the first edition of this first translation of the New Testament, which was printed in 1526, were collected together, and burned in Cheapside, by order of the popish Bishop Tonstal.

"In 1526, Hans Holbein, the son of a German painter, visited England, and it would appear he lived about three years at Chelsea, in the house of Sir Thomas More, then lord chancellor, for whom he painted many pictures. Sir Thomas invited Henry VIII. to inspect these pictures, and the king was so highly pleased with

them, that he immediately took Holbein into his own service. In 1548, Cranmer's Catechism for the instruction of children and young beginners in the Christian religion was published. There is a copy of it in the British Museum, in a perfect condition. It contains twenty-nine wood engravings, some of which were certainly done by Holbein, as in one of them his name appears at full length, and the first letters of his name on another.

"In 1535, the whole Bible was translated into English, and an edition printed and published by Miles Coverdale. There is an ornamental border round the title-page of this edition, in which there are ten pictures taken from subjects in the Old and New Testaments. It is supposed that this title-page was designed by Holbein. There are also a number of spirited wood cuts in other parts of the volume. In the year 1835, the third centenary of the publication of this the first English Bible, was observed by religious services throughout the kingdom."

"I was a very little girl, then, father," said Mary; "but I remember something about it: and dear mother gave me a third centenary medal, which I still have; and I mean to keep it very carefully."

"About 1570," continued Mr. Fairbank, "maps were engraved on copper: before this they had been engraved on wood. A map of the Holy Land, engraved on copper, and printed in England, appeared in the second edition of Archbishop Parker's Bible. An inscription on it states, that it was 'graven bi Humfray Cole, goldsmith, an Englishman, born in y<sup>e</sup> north, and pertayning to y<sup>e</sup> Mint in the Tower. 1572.' There are also



two portraits in this volume : one of queen Elizabeth, and one of the earl of Leicester. The great superiority of copper-plate engraving to that of wood was perceived ; and not long after this a volume of maps of the counties of England, Wales, and the adjacent islands, was published.

“ Various specimens of copper-plate engraving have been found in books printed in England between 1521 and 1572 ; but in the latter year appeared the first portrait ever engraved and printed singly in this country. It is that of Parker, archbishop of Canterbury, an eminent scholar, and who, living as he did in an important period, was enabled, by his piety and talents, to render valuable service to the cause of true religion. The portrait is of an oval shape ; the figure is half-length, seated at a table with an open Bible, on one page of which are engraved in Latin the words of Micah vi. 8. In the next century, copper-plate engraving was much practised in England ; and from that time till the present, our countrymen have applied themselves so successfully to this art, that in no other country has it ever attained so high a degree of eminence.”

Mrs. Fairbank, who, although busily engaged with her needle-work, appeared to notice all that was said, now asked her husband, “ What kind of pictures do you call those in the large volumes you value so much ? ”

“ I suppose you mean ‘ Foxe’s Acts and Monuments of the Church,’ ” said Mr. Fairbank, rising and bringing a large volume from a part of the bookcase, where it was kept with great care. It was very clear, from the manner in which he opened it, and turned over the leaves that he

considered it quite a treasure. "These are engravings from wood," said he. "The book was printed by John Day, and some of the wood cuts are supposed to be better executed than any printed in England during the seventeenth century. The impressions in this edition, printed in 1596, I reckon to be very good. It is thought that some of the pictures contain correct portraits of celebrated persons." Mr. Fairbank here pointed out several likenesses: one of them was cruel Bishop Bonner; and in another picture were the portraits of John Foxe, the author, and John Day, the printer of the book. He then continued:—

"Day was a good man, and a most active and skilful printer: it is very probable he engraved some of the pictures himself; for in one book he printed, he states that the Saxon characters were cut by himself. At all events, he was quite competent to give directions to others. The engravings show, in a striking manner, the persecutions, sufferings, and cruel deaths to which the Protestant martyrs willingly submitted, 'for the sake of Christ and his gospel, and for refusing to comply with popish doctrines and superstitions.' The book was dedicated to queen Elizabeth, and 'it was ordered to be set up in churches.' We may fancy a number of the common people gathered around a copy of this book; and although many of them would not be able to read it, they would all, even the children, understand the pictures; and we need not wonder that, as a writer says, 'this book gave a mortal wound to Popery; for it raised in the people a horror and hatred of that religion which had shed so much innocent blood.'

"John Day lived on terms of intimate friendship

with the amiable author of this work, and rendered important service to the work of the Reformation from Popery, by devoting himself with great energy to the printing of his writings, and also the works of others of the British Reformers. His device is a picture of a man awaking a sleeper, with one hand, whilst he points with the other to the rising sun. The motto is, 'Arise! for it is Day.' Some writers state, that the device and motto refer to his custom of rousing his apprentices when they prolonged their slumbers beyond the proper hour, and that on these occasions he sometimes found it necessary to apply the scourge. But it is more likely that both device and motto are significant of the departure of the night of ignorance, and the approach of the light of knowledge.

"John Day did not labour as a mere workman, but as one who felt deeply interested in the promotion of the gospel of Christ. He died in 1584. The following are some of the lines inscribed on his monument in old English letter :—

' Here lies the Daye that darkness could not blind,  
When popish fogges had overcaste the sunne;  
This Daye the cruell nighte did leave behind  
To view, and show what blodi actes were donne;  
He set a Foxe to wright how martyrs runne  
By death to lyfe. Foxe ventured paynes and health  
To give them light; Daye spent in print his wealth.  
But God with gayne returned his wealth agayne,  
And gave to him as he gave to the poore.'

"In the following reigns, little attention was paid to wood engraving, and there is nothing of any importance to notice until the reign of George III. Thomas Bewick, whose pictures have been

admired by all who have seen them, was the means of bringing the art, which had been long neglected, into notice again. He was born in 1753, about twelve miles from Newcastle. He was put apprentice to a copper-plate engraver; but during his apprenticeship, he appears to have given much of his attention to wood engraving, and when his time was expired, he resolved to apply himself to it entirely. He visited London, but did not like a town life. He used to advise his pupils and neighbours who had gone to London, 'to return to the country, there to enjoy the beauties of nature, fresh air, and content.' 'I would rather be herding sheep,' said he, 'on Mickley Bank Top, than remain in London, although for doing so I was to be made the premier of England.' It is, no doubt, to this ardent love of a country life that his engravings owe much of their interest and truth: he was a diligent observer of those scenes and animals as they appear in nature, of which he afterwards made pictures.

"In 1790, he published a History of Quadrupeds, with engravings. He afterwards stated that his principal object in doing so was 'directed to the mental pleasure and improvement of youth.' A History of British Birds followed. The engravings in this and the former work were far superior to any pictures from wood cuts that had ever appeared in England; and as they were generally liked, many copies were purchased, and distributed through the country. This called attention to the method of multiplying pictures by means of wood engraving, which has been so extensively and successfully adopted in this country in the present day."

"Father," said Mary, "at the beginning of my PICTURE BIBLE there is a list of '*steel* engravings;' what is the difference between them and copper-plate engravings?"

"Copper is much softer than steel," said Mr. Fairbank, "and for this reason it is easier to engrave upon; but it also wears out much sooner. As steel is a harder metal than copper, it will, of course, yield many more impressions. The manner of engraving and printing is the same in both cases."

"Books for the young have been much improved since I was a little girl," remarked Mrs. Fairbank: "I should have been delighted if, when I was young, I could have had the benefit of the steel and copper-plate engravings, and wood cuts, which abound in books for the young published now-a-days."

"Oh, yes," said Arthur; "almost every new book dear father gives us, and our monthly magazines, contain nice pictures. I wish father would tell us how they make them. I do not think it can be easy."

"Why, children," said Mr. Fairbank, "one had need be a jack-of-all-trades to answer all your questions. However, as it will not take long to tell you all I know about this subject, you are welcome to what information I can give you about copper or steel plate engraving."

"A drawing is first made on paper by an artist. A plate of steel or copper, about the thickness of a halfpenny, is then provided, over which, after it has been heated, a layer of wax is spread. The drawing is then traced upon a thin transparent paper, after which it is placed on the plate: both

are then passed under the rolling press, which, of course, impresses the drawing on the coating of wax. A tool, called a *point*, not unlike a darning needle, is used to trace the design through the wax on the plate, which has then the appearance of a scratched drawing. A defence of wax is now raised all round the edges of the plate, and nitric acid, diluted, is then poured on the surface; the acid, of course, finds its way through the scratches to the plate, which it corrodes. Engravers call this process '*biting*.' After the acid has remained a sufficient time to '*bite*' into all the lines, both it and the wax are taken off, and the roughness is then removed by means of a tool called a *scraper*. At this stage the engraving is called an *etching*. Gravers of two shapes are used to finish the engraving: one is shaped like a diamond, and is called a *lozenge graver*; the other is called a *square graver*. The plate is then ready for printing. The manner of taking impressions has already been described to you." See page 126.

"Now, will you tell us about engraving on wood?" said Arthur.

"The first thing to notice is the *wood*," replied Mr. Fairbank. "Wood from the pear-tree, the apple-tree, the beech, and other trees, was formerly used for engraving upon; but box-wood, carefully selected, is that now in general use: it has the advantage of being hard and tough, and is not subject to the attack of worms. Before the artist sketches his design upon the surface, which is made quite smooth, he rubs a little fine powder of Bath brick upon it, which is necessary to prevent the pencil from slipping. When the artist has finished

his drawing, the block is then ready to put into the hands of the engraver. I remember being allowed, as a great favour, to look at some drawings thus finished in the office of the Religious Tract Society, where I accompanied a friend. My friend was about to return to a station abroad, where he had long laboured as a missionary among the heathen. On the occasion referred to, he went to make inquiry about some casts of wood cuts, which the Committee granted to him, to be used in printing little books when he arrived at his station abroad. The drawings I saw were very beautifully done."

"I wish I had been with you," said Arthur; "I would have looked well at these drawings, and listened attentively to all that was said about them. What is the next thing to be done, father?"

"When the drawing is made on the wood," continued Mr. Fairbank, "it is then ready for the engraver. To preserve the drawing, he covers the face of it with smooth letter-paper, only leaving that part of it uncovered which he begins to engrave. Precautions are also taken to prevent the breath of the workman, or the heat of his lamp at night, from injuring the drawing or the wood. The duty of the engraver is to lower the whole of the block by cutting away all the wood, *except the lines of the drawing*, which are left standing, and his skill is shown by the manner in which he does this.

"Not many *tools* are required: only four kinds are used, namely, 1. Gravers, for outlining, or separating one figure from another; 2. Tint-tools, for cutting parallel lines; 3. Gouges, for

scooping out the wood in the middle of the block; and, 4. Flat-tools, or chisels, for cutting away the wood at the outside of the drawing. Various sizes of these four kinds of tools are used, according to the fineness of the work required. Engravers take impressions of their wood cuts by beating the face of them with ink diffused upon a ball made of silk or satin; then, placing a piece of India paper on the surface thus inked, they rub the back of the paper with a smooth hard tool called a burnisher, until the impression is made. Of course, this process is not necessary when the wood cut comes into the printer's hands: the block being the same height as the types, it is inserted among them, and thus both are worked together."

"Will you tell us what you mean by casts of wood cuts, which you say your friend the missionary got?" inquired Mary.

"After the wood cut has been engraved," answered Mr. Fairbank, "copies of it may be multiplied to any extent, in either of the three following ways:—

"*Stereotype cast.*—A plaster of Paris mould of the wood cut is taken, which is baked in a hot oven until it becomes hard. Into this hardened mould, melted metal, similar to that used for printers' types, is poured, and thus a fac-simile of the wood cut is produced.

"*Polytype cast.*—The great difference between this and the stereotype cast is, that, instead of a plaster of Paris mould, a metal mould is obtained by pressing the wood cut into melted metal, and from this mould the casts are taken.

"*Electrotype cast.*—A metal mould is first



produced from the polytyping process. Copper is then deposited in this mould by means of voltaic electricity, until it becomes a plate thick enough to be mounted on wood. This is a recent discovery; and as the metal is harder than that used for stereotype or polytype, it is useful when large numbers are required to be worked.

"I believe these three plans have all been adopted in printing, and have been found highly serviceable."

"I am glad the missionary got some of these casts," said Mary. "How the heathen children would rejoice, when they first saw the pictures in their little books! even if they could not read, they would soon understand the pictures, which appear to me to talk all languages."

"Ah! my friend no longer lives on earth to promote that cause he so much loved—the cause of Christ," said Mr. Fairbank. "But before he died, God enabled him not only to preach the gospel to the poor ignorant heathen, but to translate many useful books for the young, in which these engravings were printed."

The small clock on the chimney-piece now struck nine, and its shrill silver tones arrested Mr. Fairbank's attention. "I had intended," said he, "to have added some further remarks; but as it is now later than I thought, I must defer them until another opportunity. I do not know whether I may have time to write them in the country—"

"Oh yes!" exclaimed both Mary and Arthur; "pray do write them, and send them in a letter."



SEE PAGE 143.

## CHAPTER IX.

## SKETCHES FROM NATURE

THE day of their father's departure was spent at home by Mary and Arthur. The weather was uninviting and cold. The keen bitter wind whistled through the keyholes of the doors, and made a rumbling noise in the chimneys. The water pump at the bottom of the street was surrounded with thick ice and icicles, which had been gathering for some days. The dust was blown swiftly along the pavement to the corner of the street, where an opposing gust of wind whirled it up against the lamp-post, driving it again half-way down the street. The gloomy clouds, which had hidden the sun from view for several days, were now nearer the earth, and swiftly hurried along,

as if they were charged with some message which they were in haste to deliver.

Mary and Arthur were now looking forward with expectation to the next day, which was the time fixed upon for their visit to Mr. Jenkins, and the children's treat in the evening. As the distance from their own home was not more than they could easily manage to walk, they had not many preparations to make. But as the weather was unfavourable, they both agreed that, instead of going out for their usual walk, they would remain at home, and employ the greater portion of the day on the lessons given them to learn during the holidays. Having proposed this arrangement to their mother, she approved of their plan, saying, "When we have any thing to do which must be done some time, it is always best to do it beforehand, when we can: it is a bad plan to leave things to the last."

During the night, there was a heavy fall of snow; and the flakes were coming thickly down next morning, when they were seated at breakfast in the parlour. Mrs. Fairbank, at first, talked of sending an apology to Mr. Jenkins, on account of the weather; but Mary and Arthur looked quite disappointed when she made this proposal; so she said that if the weather cleared a little, they might go, if they wrapped themselves well up, and took care not to get their feet damp. The weather did clear up after breakfast; so Mary put on a warm winter cloak, and her clogs, and Arthur buttoned his great-coat close, and away they went with light and joyful hearts towards Bank-side.

There were a few flakes of snow falling when

they first set out; but they had not gone far before the clouds cleared away, the snow ceased, and the air became clear and frosty. They passed quickly through several streets full of bustle and business, without paying much attention to the shops or other objects. Perhaps, if Mary had not been with him, Arthur would have stopped to look at, if not to join, a party of boys who had been amusing themselves by making a man of snow, and which they were now pelting with snow balls. Richard Dixon was among them; and he was not content with throwing at the snow man, but was mischievous enough to pelt some of the passengers on the public road.

Mary and Arthur had not gone far past this party, before a loud shout of laughter made them stop and look back, when they saw a little woman with a red cloak pursuing one of the boys, and pelting snowballs at him. Richard Dixon was the boy: he tried to escape from her; but it was of no use, for she soon caught him, and rubbed a handful of snow down his neck. Poor Richard at first looked very foolish, and he then became very angry; but that only increased the laugh against him. It may frequently be noticed, that some of those who are most inclined to pass jokes on others, are least able to bear a joke with good humour themselves.

All the boys laughed again when the little woman with the red cloak said, with a good-humoured smiling face, as she lifted on her head her orange basket, which she had laid down in the middle of the road, "Ah! I see you did not expect that an orange woman would have joined in your sport. You should learn to take as well as

to give a joke. Fair play is a jewel. Who will buy my oranges?"

The brother and sister now pursued their walk, and it was not long before they left shops and streets behind them, and got into the open turnpike road. The sky was clear, and the frost was keen; but they were well defended from the weather. Besides, the exercise of walking had put them in a glow, and they now felt comfortably warm, and quite disposed to enjoy the beautiful winter landscape before them. There was the avenue of tall trees under which they were now walking, the branches of which were laden with the newly fallen snow, and appeared, when under them, like black lines edged with a fringe of white, and extending in every direction. There was the low hedge at the end of this avenue, at the top of the hill they were ascending, and the short trees of various shapes in the nursery grounds, all feathered with snow; and as the faint red beams of the sun shone upon these, it appeared as if thousands of diamonds were glittering before their eyes. Then there was the pond, from which some boys had cleared away the snow, and were now as busy sliding one after the other, as if they expected to make their fortunes by it; whilst some younger children and girls were trying their skill on a shorter slide. And there was the open country all covered over with the pure white fleecy mantle of winter, the dark walls of the distant farm and out-houses only serving, by the contrast, to make the surrounding scene appear still more white.

From the part of the road in which Mary and Arthur now were, they could look back upon the town they had so lately left, and which now

appeared to be under them. After walking over the brow of the hill, a new prospect on the other side opened upon them. The road led in a winding direction down to a small bridge across a stream, and then continued its course up an opposite hill, and they could see every part of it distinctly. Here, according to their usual custom when they came to this spot, they stood and looked for a minute or two. Here and there a wagon or a farmer's cart might be seen slowly proceeding towards the town; a country-woman, with a heavy basket on her head, had just passed them; there was old Dame Durden, with her staff in her hand, and a little basket on her arm, coming from the neighbouring village to purchase, as she told Mary and Arthur, a small supply of tea and sugar, and other things, from the town shops; and then there was the coach, a little later than usual, which seemed to rise out of the ground at the top of the opposite hill, then descending quickly, but cautiously, towards the little bridge. Although the coach was at a great distance from them, yet the air was so clear, that Mary and Arthur could distinctly hear the driver's voice encouraging his horses, who now found it difficult to ascend the hill. The patient brutes panted and snorted, the breath from their nostrils curled gracefully in wreaths over their heads, the driver cracked his whip, the one outside passenger was knocking on his sides to bring warmth into his fingers, and the guard was arranging his bags and parcels, and getting his horn ready to use when they came nearer town.

"What a beautiful scene!" said Mary. "I wish I had my book and pencil here to make a sketch of it."

"You would find it rather cold work to make a sketch here," remarked Arthur.



"Ho! ho!" said a voice behind, "I hope, Arthur, you are not losing your love for pictures."

The brother and sister turned immediately, and saw Mr. Jenkins, who had come up while they were looking at the

coach which had just passed them. They had not heard his footsteps, as the foot-passengers had not yet been sufficiently numerous to tread the snow hard. Arthur's cheeks reddened, as he learned from Mr. Jenkins' remark, and the smile on his face, that he had not forgotten the picture-show.

Mr. Jenkins, having directed a young man, who was following him with a brown paper parcel, to go on before, took Mary and Arthur by the hand; and the cheerful tones of his voice, as he talked with them, soon banished the uneasiness which Arthur first felt when Mr. Jenkins spoke about his love for pictures.

"I was just wondering," said Mr. Jenkins, "whether a little snow would frighten you from coming to Bankside to-day. But I have now heard that one of you, at least, is wise enough to admire the beautiful scene before us, although it

is a winter scene. If you have no objection, we will take a short walk before going home."

"I think," said Arthur, looking up in Mr. Jenkins's face, "I now know better than to waste my time with foolish picture-shows; so I hope you will not think any more about that."

"We may find another opportunity of referring to that subject," said Mr. Jenkins. "In the mean time, let us enjoy our walk. Look what a beautiful view there is before us. I do not wonder that you, Mary, who are so fond of drawing, should wish to make a sketch of it. And although even a finished picture would fail to describe all the beauties of this prospect, yet I would encourage you to make sketches from nature when you can; for a good sketch of scenes that we have admired helps the memory wonderfully."

"My drawing-master tells me I may now begin to sketch from nature," said Mary; "and that it is better to do that when I can, than to copy from another picture."

"Certainly," rejoined Mr. Jenkins; "by doing so, your sketch is more likely to be correct; and the habit of sketching from nature will give a new interest to every thing you look upon, and awaken in your mind new sources of enjoyment. I remember once travelling on a railway with a friend who was a painter. A long dark tunnel, which the rest of the passengers, judging from their exclamations, thought an unpleasant and tedious part of the journey, was an occasion of great enjoyment to my friend. Perhaps, if I had been alone, I might have felt inclined to agree with my other fellow passengers in wishing



myself out of the tunnel; but the lively remarks of my intelligent friend, who pointed out to me the quickly varying effects of light and shade as we rapidly receded from the entrance, and again as we approached the other end of the tunnel, completely interested me."

"If ever I travel through a tunnel, I will think of that," said Arthur.

"Young people who have learned drawing," said Mr. Jenkins, "can jot down in their sketch-book any object or scene they may wish to remember. The simple wild-flower in summer, the decayed tree, the ruined building, the rushing torrent, will all be viewed with increased attention and pleasure by those who are in the habit of making sketches of interesting objects they may meet with in their walks."

"I wish I could sketch," said Arthur; "but my tutor says I must practise straight and curved lines a great deal first; and he will not allow me to draw pictures at present."

"The habit of sketching objects from nature," said Mr. Jenkins, "has two advantages. It leads young people to observe every thing very closely; and it fixes what they observe in their memory. Just as when you read a book, if you make an extract or a minute of any particular passage, you remember that part better than if you had merely read it."

"Oh yes, sir," said Mary. "I know before I learned sketching I did not notice many things I now do. But ever since I tried to sketch a moss-rose, which I plucked myself, I look at flowers with greater pleasure than before."

"And I," said Arthur, "remember the history

of England much better since my tutor showed me how to make a minute of the chief events."

"It is a good plan to give close attention to whatever we are doing," said Mr. Jenkins. "Whether we are reading, sketching a picture, or taking a walk, we should try to notice every thing. In walking abroad, whether it be in the heat of summer, or the frost and snow of winter, the attentive observer will ever find something to please and to profit. Even in a wintry scene like the present, we discover much to lead us to adore and admire the wisdom and goodness of our gracious heavenly Father. How beautiful is the snow which now covers the face of nature, and which, in the course of a few hours, has entirely changed the scene! And what a wise and kind arrangement it is for the preservation of many tender roots, which, but for this warm white fleecy mantle, would be nipped and injured by the pinching frost!"

"Is not snow frozen rain?" asked Arthur.

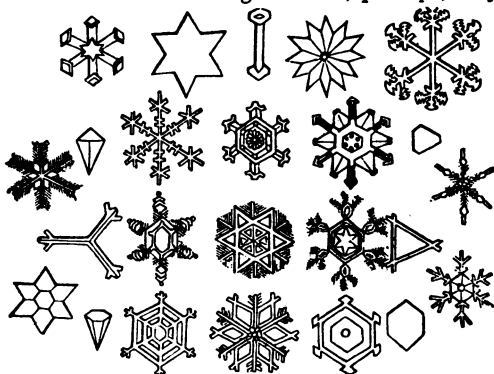
"Not exactly," replied Mr. Jenkins: "frozen rain would be hail. Snow is mist or vapour frozen before the particles come together so as to form drops of rain. The hoar-frost you sometimes see in the mornings, is dew frozen after it falls. You remember the psalmist says, that God 'giveth snow like wool: he scattereth the hoar-frost like ashes,' *Psa. cxlvii. 16.*"

"Oh, I remember," said Mary, "one morning my dear father pointed to the spires of grass, the bushes, and the low trees, all covered with hoar-frost, like little silvery feathers; and said, smilingly, 'Try, Mary, if you can make such a picture as that.'"

“One of the excellences of all the works of God,” said Mr. Jenkins, “is, that they will bear the minutest inspection: and, indeed, to see all their beauties, they must be attentively considered and examined. The psalmist says, ‘The works of the Lord are great, sought out of all them that have pleasure therein,’ *Psa. cxi. 2.* Other texts of Scripture might be mentioned, showing that it is our duty to study the works of God, which show forth his infinite greatness and glory. And what a pleasing study it is! We are so constituted, that when we look upon beauty it gives us pleasure and delight. Now, beauty in endless variety characterizes God’s handy-works: it is scattered with a bounteous hand throughout the whole world; and may be found not only in those parts of creation which, from their greatness or peculiarity, are likely to excite the attention and wonder of all, but even in familiar objects. In many cases, these objects are so minute that their beauty cannot be discerned without the help of powerful microscopes. But noticed or not, their beauty existed, and would have continued to exist.

“The snow that you have been admiring to-day, may be referred to as an example. When we look at a flake of snow through a microscope, we find that it is composed of very small particles of ice, which shine like crystal. The forms of the flakes are also various and beautiful, not unlike the forms seen in a kaleidoscope, each one being different from the others. But in the polar regions the forms of the flakes of snow are seen to greater advantage than in our own country. Captain Scoresby, who visited

that part of the world, has copied no less than ninety-six different varieties of the crystals of snow. He writes thus: I made a copy of the passage this morning:—‘The extreme beauty and endless variety of the microscopic objects perceived in the animal kingdoms are, perhaps, fully



equalled, if not surpassed, in both particulars, of beauty and variety, by the crystals of snow.’ He then mentions that these crystals are chiefly like stars and six-sided figures in shape, although he believes every variety of shape may be discovered among them: and he adds, that the particular and endless variety of the figures of crystals of snow ‘can only be referred to the will and pleasure of the great First Cause, whose works, even the most minute and evanescent, and in regions the most remote from human observation, are altogether admirable.’ ”

“It is wonderful!” observed Arthur. “If the captain had not gone to that cold country,

perhaps we should never have heard of these beautiful crystals of snow. And they must have existed long before he admired them, or made drawings of them."

"Snow is useful," said Mr. Jenkins, "as we have already noticed, as it serves as a covering to the plants, and protects them during hard frosts. If it were not for the snow, vegetation would be completely destroyed in some of the colder countries. It is useful also in fertilizing the ground. We cannot doubt, however, that the same useful purposes might have been accomplished by some other, or the same material destitute of beauty, if such had been God's will.

"But I have often been struck with this thought, in looking at the works of creation—What a proof we have of the goodness of God, in his making so many things around us beautiful as well as useful! He might have made them useful to us without making them beautiful. True, we live in a world into which sin and death have entered, and we are frequently reminded of this painful truth by scenes of distress around us. But what multitudes of witnesses to the goodness of God do we still behold on every side! Why do the sun, moon, and stars shine so brightly in the blue sky? Why is the earth filled with such a variety of scenes, the very sight of which fills us with emotions of pleasure—green valleys, fruitful fields, refreshing streams and rivers flowing to the mighty ocean, woody hills, deep and wondrous caverns, and high mountains? Why are the gardens and fields near our own dwellings ornamented with trees and flowers of various beautiful shapes and colours? Why, in providing for

our wants, does He adorn the natural objects he employs for this purpose with grandeur and beauty? The answer is, Because he is good; or, as it is expressed in the language of Scripture, 'God is love,' 1 John iv. 8: 'His tender mercies are over all his works,' Psa. cxlv. 9. And his care for our welfare is manifest in them all: they all seem to teach us that he is 'wonderful in counsel, and excellent in working.' "

When Mr. Jenkins began this conversation, the tones of his voice were cheerful; but when he came to speak of God's goodness, his voice became softer and more mellow, and he showed that he spoke from the fulness of his own heart. He was much pleased to find from the following remark of Mary, that her heart appeared to feel sensible of the goodness of God. Looking timidly in his face, as if she thought she were venturing too far, she said :—

"Do not you think, sir, that the value of God's gifts is increased by the kind way in which he sends them? I know that when any one gives me a present in a kind way, I value it more than if it were merely given me without kindness."

"Yes, Mary," replied Mr. Jenkins; "and if we were not so prone as we are to be sinfully careless and indifferent, we should often praise God, not only for the good things he gives us, but also for the kind way in which he bestows them. He not only gives us the blessings we need; but, in multitudes of cases, adds accompaniments and associations which increase their value. How happy we should always be, if, when we were enjoying the blessings of this life, we could think, 'These are given to me by my heavenly Father,

who is smiling upon me, and rejoices in my welfare.' This happiness, however, can only be the portion of those who have become reconciled to God through his dear Son Jesus Christ.

"If we have thus sought and obtained his favour, it must be our own fault when we are not thus happy. If it were not for sin, we should always love to think of God, and to receive the gifts of his providence as expressions of his goodwill. But the moment we are conscious of having done wrong, then we begin to fear; and although God's mercies still flow to us, instead of the delightful thought that he gives them smiling upon us, we cannot help thinking that he is frowning. Then, either the thought that God is displeased will lead us to repent of our sin, or we shall try to keep all thoughts of God out of our mind. And, if he in his mercy does not prevent, we may even go so far as to say with the wicked, 'Oh that there were no God!' *Psa. liii. 1.*

"We have been noticing the proofs that God is good, as seen in his works. Let us not, however, overlook the manifestations of his care for our souls. The goodness of God shines through his works, but more especially in his word. The whole of the Bible, from beginning to end, seems to say to each of us, 'God has made arrangements for your happiness.' His overflowing goodness is shown in the gift of his dear Son, 'that whosoever believeth in him should not perish, but have everlasting life.' Through him we may be freed from the burden and punishment of our sins; for if we confess our sins, sincerely repent of them, and believe in the Lord Jesus Christ, 'he is faithful and just to forgive us our sins, and to

cleanse us from all unrighteousness.' What a mercy, that he does not condemn us for our sins, and that he has not left us to go on sinning against him, and thus to destroy our own happiness ! But he has provided a way of escape from sin itself, as well as from its punishment ; so that the greatest of sinners may be ' washed, sanctified, and justified in the name of the Lord Jesus, and by the Spirit of our God,' 1 Cor. vi. 11.

"The *precepts* of God's word may be considered as kind fatherly directions as to our conduct, telling us what to do, and what we are not to do. Oh, if we obeyed them at all times, how happy should we be ! David found that 'in keeping of them there is great reward.' The *promises*, each and all of them, tenderly and affectionately encourage us to do our duty both to God and man. And even the *threatenings* and *warnings*, awful as they are, are meant in kindness. They seem to say, 'If you do not obey my voice, if you will not be encouraged, by my kindness and love, to do your duty, I tell you the awful consequences which must follow, and warn you against pursuing such a sinful course.' "

As they approached Mr. Jenkins' house, Mary and Arthur thought they had never enjoyed a walk in winter so much before. The former had felt especially interested in Mr. Jenkins' remarks ; but none of them made such an impression on her young heart as that text of Scripture he quoted—"God is love." She had often heard and read it before ; but it had come to her heart this day with a new power. The words seemed still to sound in her ears : the sun, the blue sky, the clouds, and all creation around her,



seemed to repeat them again and again—"God is love." Then she thought she heard them from within, as if a little bird were singing them cheerfully in her own bosom. She felt an inward gladness, and her heart exulted with gratitude, whilst she remembered that the works, ways, and word of God show forth his goodness and his love.

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## CHAPTER X.

### THE CHILDREN'S TREAT.



MARY and Arthur did not know that their cousins, William and Ellen Swan, had been invited to meet them at Bankside. Mr. Jenkins had not told them, probably because his mind had been fully occupied with the subject about which they had been conversing during their walk. When the servant answered the gate bell, Arthur thought

he saw two little figures skip across the hall; but he was too much amused with a very large, sagacious Newfoundland dog, called Keeper, to pay particular attention to any thing else. Keeper welcomed his master and his young friends by various significant motions. He wagged his tail, he trotted around them as they walked up the gravel path, from which the snow had been carefully swept; then, bounding away before them, he suddenly turned, and playfully lowering his head, so as to rest upon his forepaws, he gave a low good-humoured bark. If it had been possible for a dog to speak at any time, certainly Keeper would have said then, "I am glad to see you." When he came to the steps which led to the hall door, he stopped, either because he had been taught always to do so, or because he expected to be noticed by his master. Mr. Jenkins patted him on the head; then Keeper quietly allowed Mary and Arthur to stroke his shaggy sides.

As their cousins passed, William and Ellen burst out from behind the door, where they had hid themselves, by way of giving them a joyful surprise. It was pleasant to see how affectionately Ellen kissed Mary, when she came into the hall, and how the little happy girl showed her joy by jumping up and down like an India-rubber ball, chatting all the time; how sedate and quiet, yet pleased, Mary seemed; how William tried to persuade Arthur that he had surprised him; and how Arthur would have it that he had not been surprised at all; "for," said he, "I heard Ellen tittering as I passed the door." Of course, all this did not take place without some noise, to which Keeper, on the outside, contributed, by raising his

head into the air, and uttering a quick succession of short barks. This made the young people laugh heartily, when William remarked, that "no doubt, the old fellow was glad to see them all so happy, and that he was only saying so in his way." It would have been a difficult thing to find in all England four happier boys and girls than were these cousins that day.

They had not been long in the parlour before Mrs. Watson, the housekeeper, supplied them with refreshments. Mr. Jenkins made them laugh heartily, when he looked seriously into William's face, and asked him a question. It was this: "Are you *quite sure* you can eat some plum-cake?" When the refreshments were taken away, Mr. Jenkins proceeded to untie the brown paper parcel Mary and Arthur saw the young man carrying on their way to Bankside. The young people crowded round him, when they saw that it contained some beautiful pictures, which they were glad to look at. When Mr. Jenkins had carefully examined them all, they were put into a portfolio, and he told his young friends they might amuse themselves till dinner time, which would be earlier than usual that day; after which they were all to go to the school-house to see the children enjoy their treat.

After dinner, they all set off with high glee. They passed through the garden, and into the field, across which a path had been made through the snow, leading from the house to the school. The ground was crisp under their feet, and the south-western part of the sky was reddened by the faint expiring beams of the setting sun, as with light hearts they bounded on their way. Mary

gave Ellen many cautions to take care of her feet; but they were of no use: the cheerful-hearted little girl seemed unable to restrain her joy; she laughed and chatted and ran, so that if Mary had not caught her, she would have fallen more than once.

When they arrived at the school, they found the preparations for the children's treat nearly completed. They were all much pleased when Mr. Jenkins said they might assist, and they were soon very busy arranging the seats, bringing pictures to be fixed up against the wall, and helping in various ways. Soon everything was ready, and Ellen said the room was neat and tidy "as a new pin."

That was a happy afternoon and evening for the scholars, some of whom now began to arrive, although it was long before the time. Patter, patter, went their feet in the passage, and the quickness of their footsteps seemed to show that they were impatient to come in. And although some of them did feel a little shyness when they first entered the room, that did not long continue: any one could have told, from the smiles on their faces and their sparkling eyes, as they sat in their seats, that they were quite happy.

Mary and Arthur were surprised to see Richard Dixon come into the room with Mr. Hamilton; for they had never seen him there before. On the contrary, he had always laughed at and jeered those boys and girls that attended the Sunday school. Some of the children looked at him rather suspiciously at first, which made Mr. Hamilton smile; but he took no further notice, and immediately passed on to shake Mr. Jenkins by the

hand. We must, however, do Richard the justice to state, that, whether it was because the whole scene was new to him, or whether it was because Mr. Hamilton had been talking to him seriously about his conduct, certain it is, that, upon the whole, he behaved himself with great steadiness and propriety throughout the evening.

A goodly number of the young people were assembled, all of them dressed in their best clothes; the blazing fire cast a comfortable glow over the apartment, and the candles were all lighted, when Mr. Jenkins gave out the words of a cheerful hymn, which all the company united in singing with great spirit. Then a blessing was asked upon the engagements of the evening, and upon God's bounties of which they were now about to partake.

Then came the tea and buns. First of all, each had a nice bun; and it was not long before a mug of warm tea was in the hand of each boy and girl. Oh, what rattling of cups and chattering of youthful tongues there were! and had not Mary and Arthur, and William and Ellen, enough to do in supplying them with buns that evening!

After they had sung another cheerful hymn, Mr. Jenkins told them they might now look at the pictures. Oh, what exclamations of delight were to be heard from many of the children as they went from picture to picture! And how much useful and interesting knowledge they gained this evening, by respectfully asking questions about what they did not know! There were a number of girls around a map of Judea, and Mr. Jenkins was replying to their questions, and pointing out remarkable places mentioned in Scripture, and

especially those places visited by the blessed Saviour, when he went about doing good in that highly-favoured land. In another part of the room there was a group of boys; and among them was Richard Dixon, who listened quietly and attentively near a large picture of Hannah bringing Samuel to Eli, giving him up to the service of the Lord, while Mr. Hamilton was explaining to them, in answer to their questions, the several parts of the high-priest's dress, and telling them that it would be well if they, like Samuel, began to serve God in their early life.

There were several other little groups looking at other pictures, of which there was a great va-



riety. There were some pictures of family scenes

One showed a girl busy assisting her mother to get her father's tea prepared in time. There was also a picture of family worship. In another picture a girl was seen tenderly nursing her sick mother; and her little brother and sister were quietly reading. One of a lazy boy rubbing his eyes in bed, as if he did not like to get up, caused many a smile that evening. It was called "The Sluggard," and under it were printed the well-known lines from Dr. Watts:—

"'Tis the voice of the sluggard, I heard him complain," etc.

After a sufficient time had been allowed for all to examine the pictures, Mr. Hamilton put a large musical box on the table, and having wound it up, and touched a spring, it began to play a favourite hymn tune. Its sweet melodious tones called forth new admiration from the young people, and they began to flock around the table. Whilst they were busy listening, preparations had been making at the other end of the room for showing the wonders of the magic lantern.

But I have not time to tell you how pleased the young folks were with the lantern, and how some of them were a little frightened at a lion's head, with moving eyes, and large flowing mane, at first small, and then appearing to come very near them; and how the musical box continued all the time to play nice lively tunes.

But I must stay for one moment to tell you about the last three pictures. First came Queen Victoria, with the royal crown on her head, and a glittering star on her breast. Oh, what a burst of applause from youthful voices was heard in

that room whilst the children gazed at the picture of their beloved queen, who seemed to be smiling upon them with a mild grace and serene dignity, as if she rejoiced in their happiness! Then followed another hearty cheer, as the noble countenance of the Prince Albert appeared before them.

But it would be difficult to describe the long-continued cheering and bursts of applause, when the young people looked upon pictures (whether correct likenesses or not, we will not now stay to inquire) of the sweet countenances of Albert Edward, Prince of Wales, the heir-apparent to the British throne, and his royal sister, the Princess Victoria Adelaide Mary Louisa. If they shouted with a loud voice before, their shouts were louder now than ever; and nobody would have ventured to say that these shouts were not the hearty expressions of loyalty and true affection. At one time, the cheering stopped for a moment; but it was only to burst out again with fresh power; and Richard Dixon's voice was heard above all the rest, while he cried, "Huzza! huzza! for the little Prince and Princess." And when at last they did stop, how sweet it was to hear the beautiful tones of the musical box as it played the national anthem, "God save the Queen!" Oh, my young reader, I wish you had been there to see and to hear for yourself.

The candles were all lighted up again, the children were seated in their places, and you might have heard a pin drop, when Mr. Jenkins rose. Mary and Arthur were on his right hand, William and Ellen were on his left; Richard Dixon kept close to Mr. Hamilton, while he looked towards



Mr. Jenkins; and the eyes of all the young people were fixed on the speaker, when he thus addressed them:—

“My young friends, it pleases me to see your cheerful, smiling faces, which seem to say that you are happy. ’Tis pleasant to look upon the blooming flowers, and to hear the singing of birds in spring—to ramble among the meadows and green fields in summer—and to rejoice with the reapers and gleaners amidst the plenty of autumn; but winter also has its pleasures. I wish you to remember this—Happiness is not confined to any season or place: to love God and do our duty, is the way to be happy at all times, and in all places.

“You have been looking at some pictures this evening; and perhaps I am not wrong in saying, that you have been pleased with them. There are few children who are not fond of pictures; and if they do not neglect other things more important, there can be no objection to their liking to look at good pictures. In the present day, there are a great many pictures both for the old and the young. It is, however, with pictures as it is with books: as there are good and bad books, so there are good and bad pictures.

“Now, if I saw a boy reading a bad book, and if he continued to read it after he was told it was a bad book, I should say, ‘That boy loves what is evil.’ And if I saw a boy looking at a bad picture, and loving to look at it, whether it be in a shop-window, or any where else, very likely I should say the same.

“I once heard of an old woman who gave as her reason for believing some very marvellous statement, that she had ‘seen it in a printed book!’

I see you smile at the old woman's simplicity ; but I have met with some young persons who had a similar idea of pictures, and who never thought of examining whether they were right or wrong."

Here Arthur held down his head and blushed, and Mary, who held his hand in hers, affectionately pressed it, and drew him closer to her. Richard Dixon's face also reddened a little, and he shifted his position, and drew back in his seat, as if he thought Mr. Jenkins and all the children were looking at him. But there were other faces besides Arthur's and Richard's which reddened, each of which seemed to say, "Ah ! Mr. Jenkins is thinking of the picture-show, I know."

But Mr. Jenkins did not appear to notice them. He continued—"Be careful, my young friends, in looking at pictures, to 'prove all things, and hold fast that which is good.' It has often been found that one glance at a picture of evil has instantly excited the bad passions of the heart ; like a spark upon tinder, it has set them in a blaze in a moment. Or, perhaps, the wicked thought has entered the heart unperceived, and gaining a secure lodging-place there, has taken root silently, but surely, like evil seed, the fruits of which afterwards were sin, sorrow, and shame. Never, upon any account, look at a picture which has a tendency to pollute your imagination. You cannot do so without injury.

"Error has often been strongly impressed upon the mind by means of improper pictures. Let me advise you, if ever you are taken to see a picture gallery, a panorama, a cosmorama, a diorama, or to gaze upon the beautiful dissolving views, or



at whatever time you look at pictures, to take care that your delight, at such seasons, does not hinder you from considering whether they are right or wrong.

“Good pictures are frequently very useful, as well as pleasing. If I wish to know about ancient dresses, and especially those mentioned in the Bible, I may turn over the leaves of a book which describes them. I am thankful to have a description of them in words; but if the book contains a correct picture of the dresses, I understand it much better. And it is the same with countries, buildings, fruits, flowers, or any other objects we may wish to know about: a description of them will be much more easily understood, and be more interesting to us, if we have pictures of them before us at the time.”

Mary here remembered how pleased she had been with a book her father had given her about “THE MANNERS AND CUSTOMS OF THE JEWS.” There were many pictures in it, which helped to make the descriptions easy and more quickly understood; and many a happy evening had she spent, together with Arthur, reading this book, and searching out the texts of Scripture.

“You must have often noticed, my young friends,” said Mr. Jenkins, “when you are reading a Scripture narrative, you cannot help forming a picture of it in your mind. The imagination, that wonderful faculty of the mind, paints the picture. I remember when I was a very little boy, there were not so many pictures to help young people as there are now-a-days. When told about Joseph going to seek his brethren, I used to think of a large park in which we played, and would picture

Joseph in my mind seeking for his brethren in this large park. But as I grew older, I received more information; and by looking at a map, at eastern views, and a model of Palestine, I found that my first mental picture could not be correct."

There was a slight titter, and a little smiling among the children, when Mr. Jenkins spoke of his childish mistake.

"I see you are smiling at my mistake," said he; "but I do not mind that, if you will only learn from it the importance of storing your minds with correct knowledge. I remember once when I was in a vessel, I took up a telescope to view the coast along which we were sailing. At first, all was hazy and indistinct; but when I drew the glass to the proper focus, I could see the people walking on the beach, and the fields, trees, and houses in the distance quite clearly. Now, if you read the narratives of the Bible in a hurried, careless way, you are like one who looks at a landscape through a telescope, before it has been properly set; but if you take time to think about the scenes described, you will be able to form a correct picture of them in your mind, and you will find this a much more pleasant and profitable way of reading than the other. Very likely, all of you have mental pictures; but these will be correct only when you are properly instructed about the subject of which you form a picture in your mind."

Mary could not help remembering that she also had often formed pictures in her mind of scenes in Scripture history, which she afterwards found to be wrong in many points. She was thankful for Mr. Jenkins' hint, and secretly

resolved, that when reading books, and especially the Bible, she would hereafter seek information on the points she did not understand.

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## CHAPTER XI.

### A PICTURE FOR THE YOUNG.

“ You have been looking at these pictures,” continued Mr. Jenkins: “ but there is another I wish you to look at before you go home to-night.” Upon this the young people stretched out their necks, expecting to see another picture.

“ It is a picture that will bear looking at,” said Mr. Jenkins; “ and, like all good pictures, the more you look at it, the more you will like it, if you look at it in the proper light. And it is a picture especially intended for the young.” The children were all attentive as Mr. Jenkins opened the Holy Bible; and they all seemed anxious to know what picture he had kept till the last.

“ If you were to go to a picture gallery,” said he, “ you would see a great many pictures of various kinds: some of them landscapes, some sea views, some portraits, and some historical pictures. The one I wish you now to look at, is an historical picture. You have been looking at the pictures now hanging round the walls of this room, but the one I am now about to direct your attention to, is a picture of the mind; and I am going to describe it, that you may know how to form such pictures for yourselves. The interesting event it represents has been described by three

writers—three holy men of God, who spake as they were moved by the Holy Ghost. Their names are Matthew, Mark, and Luke. The evangelist Mark says :—

‘And they brought young children to him, that he should touch them : and his disciples rebuked those that brought them. But when Jesus saw it, he was much displeased, and said unto them, Suffer the little children to come unto me, and forbid them not : for of such is the kingdom of God. Verily I say unto you, Whosoever shall not receive the kingdom of God as a little child, he shall not enter therein. And he took them up in his arms, put his hands upon them, and blessed them,’ Mark x. 13—16. See also Matt. xix. 13—15 ; Luke xviii. 15, 16.

“ Our Lord was at this time on the coast of Judea beyond Jordan. He had taken a last farewell of Galilee, that part of the Holy Land which had been favoured with much of his presence during the course of his ministry ; and being now on his way to Jerusalem, not wishing to go through Samaria, he had crossed the river Jordan, perhaps with the intention of recrossing it at the fords of Jericho. We are not told the exact spot where the interesting scene took place ; but it was probably at or near Bethabara ; for we find our Lord shortly after this in Jericho, which was nearly opposite on the other side of Jordan. If you look at a map of Palestine, you will see that Bethabara is in the region of Perea, on the banks of the Jordan.”

Arthur touched Mary, who gave a slight nod in reply. The touch and the nod seemed to say quite plainly, “ We will look at our map, at any rate.”

“ Well, now, look at this beautiful picture,” continued Mr. Jenkins : his eyes sparkled, and he

gave a quick motion with his hand, which caused some of the children to look suddenly round, expecting to see the picture, forgetting that it was a mental picture which he now proceeded to describe, while the young folks smiled at their own mistake.

“Look at *the country*. It is still very beautiful, as we know from the accounts of modern travellers; but it must have been much more so in the time of our Saviour, as it was then much more highly cultivated. One writer says, that nothing can be conceived more picturesque than the shores of the Jordan, beautiful trees springing from the water's edge. It is described, also, as one continued grass-plot of the brightest green, with tufts and rushes in blossom, and plants which adorn the grass and the foot of trees with flowers of every colour. See, there are lofty Persian poplars, spreading their branches freely on every side; innumerable willows of every species, lofty and slender shrubs, whose branches fall gracefully back like plumes over their trunks; while in the distance you may behold the rapidly flowing Jordan winding through this beautiful scene, sparkling in the sunbeams like liquid silver.”

“Oh! I should like to be there!” said a little boy who had been listening very attentively, and who forgot, for the moment, where he was. Richard Dixon could hardly help laughing outright at the little fellow's mistake; but he strove against his inclination, bit his lip, and remained quiet.

“But do you see that crowd of persons, clothed in the long flowing garments of the east?” continued Mr. Jenkins. “They are all silent and still, except one who is seated on a slight eminence,

towards whom every eye is directed, and to whom they are listening with deep attention. You cannot mistake the speaker. Grace and heavenly dignity are in his countenance; whilst meekness, love, and Divine compassion beam from his eye. The common people hear him gladly, and look up to him with reverence and love; and well may they do so, for it is the Son of God, the Saviour of the world, who is speaking to them.

“But who are those proud-looking men, standing apart from the rest of the multitude? They have broad pieces of parchment, on which are inscribed texts of Scripture in the Hebrew language, on their foreheads and arms; and the fringes and tassels of their dress are very large. Their lips curl with disdain and scorn, and their eyes dart indignation and envy towards the Divine Speaker. These are the Pharisees.

“Look! there is a movement among the people. Our Lord has finished his discourse to them, and many of them are leaving the place; some, alas! like certain hearers of the gospel now-a-days, thoughtless and unconcerned; but others of them, deeply impressed with his sayings, and pondering them in their hearts. Now some of the proud Pharisees approach and ask questions, not that they may learn, but tempting him. When our Lord has answered these in the words of wisdom, he rises and goes into a house, where his disciples, who had followed him, asked and received further instruction. While thus employed, a number of women, with infants in their arms, and children following them, press around the place. It is to this part of the picture you must pay particular attention. Look at the



persons forming the group; consider who they are, and what they are doing.

“Look at the *principal figure*. It is Immanuel, God with us, the Son of God, and the Saviour of the world. It is He of whom it was said by John the Baptist, ‘Behold the Lamb of God, which taketh away the sin of the world,’ John i. 29.

“Look at the *disciples*. They are plainly clad, like their Master. Most of them were poor men, and engaged in humble employments, when, in obedience to their Lord’s command, they left all to follow him. You will find their names stated in Matt. x. 2—4. At first they were very ignorant; but as they had a Master who was patient, kind, and forbearing, and as they took care to attend to his instructions, they daily became wiser and wiser. And this is what we must do, if we would be wise: we must come to Christ, and learn of him who was meek and lowly in heart. Children, take his yoke upon you, and learn of him, and you will find rest unto your souls.

“Look at the *mothers and their children*. These are young children: some of them infants on the breast, and some of them just able to walk alone. These appear to have been pious mothers. Oh what a debt of gratitude, children, do you owe to your parents, and especially to your mothers! How fondly did they watch over you when you were babes, how tenderly did they nourish and feed you when you were infants, and how have they laboured ever since to make you comfortable and happy! And if they are pious, how earnestly have they tried, like these Jewish mothers, to bring you to Christ! How fervently have they prayed, that your hearts, which are naturally

wicked, might be changed, and that you might early be inclined to love the Saviour, and obey him in all things! My young friends, consider what you owe to your fathers and mothers for their constant care of you, and never grieve them by bad conduct or disobedience. It has been noticed in all ages, that those have prospered best, who have loved, honoured, and obeyed their parents; 'for this is well-pleasing unto the Lord,' Col. iii. 20.

Mr. Hamilton noticed Richard Dixon particularly at this part of Mr. Jenkins's address. He was much pleased to observe that his attention was fixed on the speaker, who thus continued:—

“Now notice *what they are doing*. These Jewish mothers had seen some of the wonderful works which Jesus Christ did, they had listened to the words of truth and wisdom which came from his lips, and perhaps they loved and revered him as the Son of God, the Saviour of the world. They brought their children to him, that he might put his hands on them, and pray. But the disciples, who were listening to our Lord's instructions, rebuked the mothers. Perhaps they said, 'Why trouble ye the Master with these children? Take them away. He has something to do of more importance than to attend to such little creatures.' How disappointed the fond mothers would feel for a moment! and, perhaps, some of them would be turning sadly away. Oh, how little did the disciples know, at that time, what a kind and loving heart their Master had! But see! how quickly the mothers turn, and how their eyes sparkle with pleasure! for the Saviour is displeased with those who hindered them; nay,

he is *much* displeased, and rebukes them. He remembered that HE himself had passed through the years of infancy and childhood, that he might have a fellow feeling with the young; he took their part, and proved himself on this, as well as on other occasions, the CHILDREN'S FRIEND.

“See, now the disciples make way, and the women and children gather around our Lord. Perhaps, some of the children feel rather timid at first; but, encouraged by the kind looks of the Saviour, they draw nearer. Perhaps, a very young child ventures to put his tiny hand upon



the knee of Christ, whilst on his chubby face you may see the sportive smile of childhood checked for the moment, changing into awe, as he looks up to the Redeemer, fearful that he may have offended the Lord by his boldness. But if so, his fears soon vanish; for in another moment

he is folded in the arms of the Good Shepherd, and thus is fulfilled that prophecy: 'He shall feed his flock like a shepherd: he shall gather the lambs with his arm, and carry them in his bosom,' Isa. xl. 11. See, now the other children draw near: the kind Saviour notices each of them. Lo, he puts his hands upon their heads, according to the custom among the Jews, (see Gen. xlviii. 13, 14,) and blesses them. Oh, happy children! thus to be permitted to nestle and to be fondled in the bosom of Jesus, and to receive his blessing! I think I hear a little child saying, 'Oh! I wish I had been there!'

"I wish that his hands had been placed on my head,  
That his arm had been thrown around me;  
And that I might have seen his kind look when he said,  
'Let the little ones come unto me.'

Well, my child, you may still go to him. For although he is now exalted in heaven as a Prince and a Saviour, his love is still as great as when he dwelt upon earth as the Man of sorrows."

There was a tender mellowness in the speaker's voice, and a sparkling tear in each of Mary's eyes, and even Richard Dixon began to feel in his pocket for his handkerchief, and you might have heard the children breathe, as Mr. Jenkins continued to say—

"Let me freely tell you, my young friends, that the wish which lies nearest my heart, for each and for all of you, is, that you may go to Christ. I have pointed your attention to this beautiful picture for three reasons. I wanted to show you the proper use of pictures, and to caution you against bad ones; for it is as sinful to look at bad pictures as to read bad books. I also wished

you to know, that every one who reads or hears a Scripture or any other narrative, immediately makes a picture of it in the mind; and that this picture may be correct, or it may be incorrect: you remember I told you that it was likely to be incorrect, when you read the story hurriedly or carelessly; and that I advised you to get information on every part you did not understand. But my chief wish in drawing your attention to this picture is, that, by attentively looking at it, each of you may be inclined to go to the Saviour, that he may bless you, and make you happy.

“Look at it again, children. When you see the Lord of men and angels treating infants and children with so much tender affection, can you help giving him all the love of your young hearts? Look at it attentively, and tell me if you can think of a single sufficient reason for staying away from Christ. If any of you are afraid that he will not receive you, let me remind you of one text of Scripture: ‘Jesus Christ, the same yesterday, to-day, and for ever.’ Now mind, it will be wrong if you doubt for a moment Christ’s willingness to receive you with the same tender affection as that with which he received those Jewish children; for *he is the same now as he was then*; and whosoever cometh unto him he will in no wise cast out.

“Look at the picture again, children, and listen. The Saviour speaks: ‘Suffer the little children to come unto me, and forbid them not: for of such is the kingdom of heaven.’ Here is a *kind permission*. Although you are young, yet you are all sinners. Each of you was born in sin, and you have offended God by many sinful

actions. Oh, what grace and mercy are shown by Christ in giving you leave to come to him! If a great earthly king were to send to some of his courtiers whom he had imprisoned, because they had rebelled against him, and his messenger were to say, 'You may come to court,' how eagerly would they avail themselves of the kind permission! Well, then, God, whom you have offended, sends to you by his Son, and he says to each of you, and to you all, 'You may come to me.' Children, if you are wise, you will take advantage of this kind permission, and flee to Jesus, that you may receive his blessing.

"You may also consider these words in the light of a *kind invitation*. The Jewish children heard his kind inviting voice, and when they saw him opening his arms, they willingly came to him. Do you follow their example, and let nothing hinder you from coming to Christ. If you early devote yourselves to the service of Jesus, he will make you wise, holy, and happy here, and through his grace you will become heirs of the glories of heaven. Good people on earth, angels in heaven, and God himself, will rejoice to see you coming to the Good Shepherd, and treading in the footsteps of his flock.

"Our Lord said of these children, 'Of such is the kingdom of heaven.' Do not suppose, however, that this can be said of all young people. We know from other texts of Scripture that this could not be his meaning. Children that disobey their parents, that lie, fight, steal, and profane the sabbath, cannot be fit for the kingdom of heaven until their hearts are changed by the renewing grace of the Holy Spirit. All

who really belong to Christ's kingdom are humble, teachable, gentle, loving, and indifferent to the world, like little children. May you all, my young friends, come to Christ, and become subjects of his kingdom. Blessed Saviour; may all present be the lambs of thy flock: take them up in thine arms, and carry them in thy bosom, so shall they be safe from every snare and every foe. Bless them, let them bear thine image, and thus be thy true disciples. May they glorify thee by a life of holiness on earth, and then join the multitude of the redeemed in heaven, to be holy and happy for ever."

You might have heard some of the children drawing a long breath when Mr. Jenkins stopped speaking, and sat down. Mr. Hamilton now left his seat to give out the words of a little anthem, which the children were fond of singing. It was called, "Christ's Invitation to Children." Richard Dixon, who throughout the evening, kept near to Mr. Hamilton, sat at his side while the children sang, and seemed to be much pleased with one part of the anthem, in which the children all joined in singing, "Suffer little children to come unto me, and forbid them not." He afterwards told Mr. Hamilton that he never knew before that Sunday-school children could be so happy. It is pleasing to relate, that ever since that evening Richard Dixon has become quite attached to Mr. Hamilton, and as he regards him as a kind friend, it may be hoped that he will be prevailed upon to leave off his foolish habits, and especially that he will learn to love and obey his mother.

The fathers and mothers who had come to take their children home, seemed to say by their looks,

that they were much pleased, and grateful for the kindness shown to their children. Each of the young folks now received a little book, and there was a good deal of cheerful, good-humoured chat, as the parents formed little parties of their own and their neighbours' children; but gradually the buzz and bustle of putting on great-coats, cloaks, and comforters, died away, till at length the last party said, "Good night."

It would not have been difficult to tell from the looks of Mary, and Arthur, and their cousins, that they now looked with a new affection on the school-room, as the place where they had enjoyed a very pleasant evening. It was a clear frosty night when they set out on their return. The path across the field was hard and glistening, the lantern of one of the parties which had left the school-room before them, might be seen flitting on the other side of the hedge in the distance, and they could distinctly hear the joyous laugh of the children as they moved along. A servant went before them with a lantern, but they did not need its light to show the way. It would have been an easy matter to distinguish the trodden path from the white snow all around them, even if there had been no other light. But there was the light of thousands of stars softly and serenely shining in the firmament of heaven; and as Mary looked up, and saw them twinkling and sparkling above her, she thought she had never beheld such a glorious scene

Her heart had melted within her that evening, whilst considering the grace and tenderness of the Saviour; and now the thought that all these shining worlds were made by him, and supported by his power, placed his condescension and



lovingkindness in a new and striking light. That she might love Him to whom all power had been given in heaven and earth, and that, by prayerfully obeying his will, she might hope to please Him, were truths which filled her heart at that time with gladness. As these thoughts passed through her mind, the starry heavens seemed to her to sparkle with a splendour she had never observed before, and she wished that her brother, her cousins, and all her friends, might feel as happy as she did then.

Mary was an affectionate girl, and she had been instructed in the Holy Scriptures from her infancy; her parents were delighted to see that their efforts and prayers were followed in her case with a blessing. And, reader, you may be as happy and glad as Mary. Love and serve the same Saviour, and continue faithful to him, and you will possess an inward peace and happiness which the world cannot give, and cannot take away.

When the young people returned to Bankside, their faces were glowing with their exercise, and their hearts still beating with pleasure. There was some cheerful chat with Mrs. Watson, the housekeeper, to whom each of them had something to tell about their happy evening. As the good old lady carefully put away their mittens, ruffs, comforters, and cloaks, she uttered many an exclamation of surprise when she heard how many children had been gathered together in the school-room; and as she kindly patted Ellen's cheek, she said, "Ah, my dear, when I was a little girl, there were none of these fine things for children. I am sure the young folks now-a-days ought to be good, for they have many, many advantages."



## CHAPTER XII.

### CONCLUSION.

It would be pleasant to tell how happy the cousins were on the days they spent together at Bankside; but we must now conclude with an extract from Mr. Fairbank's letter to Mary and Arthur, which they received shortly after their return home. After referring to some other matters, he said—

“I hope you will not forget the pleasant conversations we had about pictures.”

“That we shall not,” said Mary, who read the letter aloud, while Arthur stood beside her.

“On the first evening we noticed the awkward attempts of some nations, and the more ingenious efforts of others, to write by means of pictures; and stated some reasons for believing that the

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characters of the written alphabet came from God. I hope that what was then said will lead you to be thankful for the A B C, to which you are so much indebted every day you live. I am afraid we undervalue many of our blessings, just because they come constantly to us without any trouble on our part. If any of them were taken from us for a time, perhaps we should value them more. What a state we should be in if we were deprived of either of those common mercies, water, light, or letters! Without letters we should soon become a nation of savages."

"And I am sure we could not get on at all without water and light," said Arthur.

"In noticing pictures on ancient seals, coins, medals, and monuments, you were furnished with information which, whilst it will be useful to you in your general reading, will be especially so in reading the Holy Bible. We saw that many of these pictures illustrate, in a striking manner, the word of God. And we remarked, that the scoffing infidel, who refuses to believe its statements, may be referred to the pictures and inscriptions on marble and stone, or on gold, silver, and brass, and told that these contain evidence of the truth of that holy book which, besides being the most ancient history in the world, is a revelation from God to us, upon the truth of which all our present and future happiness depends.

"You must not forget what was said about maps, and the importance of using them when we are reading any history. I told you it is not only important and desirable to gain a knowledge of the correct position and circumstances of the places mentioned in the Bible, but that it is

necessary to do so ; for without it you cannot fully understand what you read. Again I would caution you against merely reading the names of places, lest you should think that you are reading about places which had no real existence, and there will be a danger that you will think of the events connected with them with a similar feeling."

"I think there is little danger of our forgetting what you said about noticing places mentioned in Scripture," observed Mary, as she turned the first page of the letter; "for we have tried the plan already, and find it to be a very interesting as well as profitable way of reading the Bible."

The letter continued:—"On the evening on which we referred to manuscripts, you were told of the care with which both the Jewish and the Christian Scriptures were copied; and that we have many reasons for believing that they have come down to us pure and unaltered in all points of importance, as they were first written. In fact, there are no books written in ancient times now in existence, which we can be so sure have remained uncorrupted as the books of Holy Scripture."

"Yes, and I remember thinking on the same evening," remarked Arthur, "how scarce Bibles must have been when they had to write every copy; and how sadly off the poor people were when they had nothing but pictures on the walls of churches and other places to teach them about the Bible."

"Oh! I see dear father mentions that," said Mary. "He says—

"On the same evening we spoke about pictures

on the walls of churches as substitutes for books for the people: I intended, but had not time to call your attention to pictures in tapestry. This is a fabric of wool or silk, or both, and sometimes mixed with gold or silver, on which are worked with the needle, or woven by the loom, figures, ornamental designs, and landscapes. The ancient Babylonians and Egyptians were very clever at producing this kind of figured cloth.

“Tapestry was much used in Europe in ancient times for lining the walls of apartments; and these ancient tapestries are valuable, as conveying the same kind of useful information, as illuminations on ancient manuscripts, to which I called your attention. For instance: the Bayeux tapestry, a very ancient piece of needlework, represents, in seventy-two distinct pictures, the principal events connected with the Norman conquest of England, from the departure of Harold to Normandy, to the defeat of the Saxons at Hastings; and also throws much light on the manners and customs of our ancestors.

“It is a roll of linen twenty inches broad, and 214 feet in length, worked with woollen thread of different colours. It is said, by tradition, to have been worked by Matilda, the queen of William the Conqueror, and is now carefully preserved in Bayeux, a town in France. You will find a copy of one of the pictures in *THE BRITONS AND SAXONS*.

“You may also examine *Exod. xxvi. 35 and 36*, where you will find descriptions of the ornamented curtains and veils in the Jewish tabernacle, containing figures of the cherubim, which were probably embroidered by the needle. Your mother

has a book about needle-work: ask her to tell you about pictures in needle-work; it is more in her way than mine."

"That we will," cried both Mary and Arthur.

"It appeared to me that young people ought to know all that I told you about the progress of engraving; but especially I considered that you should not be ignorant about the engraving of pictures on wood having led to the invention of printing. We cannot be too thankful for the benefits which we have received from this glorious art, without which it would be impossible to circulate a large number of copies of the Bible and religious tracts, either at home or abroad. May this blessed book, and those useful publications, be diffused everywhere, until the knowledge of the Lord shall cover the earth as the waters cover the sea.

"I am glad to learn from your mother's letter, that Mr. Jenkins has been talking to you about sketching pictures, and noticing the beauties of creation. The storm, the earthquake, the volcano, and many other evils painfully remind us that we live in a world into which sin and death have entered. Yet we cannot walk abroad in any season of the year without seeing reason to admire the goodness of God, who has imparted so much beauty even to this our fallen world. We see it in the green leaves and the opening flowers and blossoms of spring: in the rich-coloured strawberry and other fruits drooping invitingly from stalks and shrubs, around which hover the laborious bees and pretty butterflies of summer: we observe it in orchards loaded with ripe fruits, or the yellow corn gracefully waving in the fields,

in autumn: and we notice it when we examine the hoar-frost, or the crystals of snow in winter.

“Your mother says that Mr. Jenkins has also spoken to you about the use and abuse of pictures. I trust you will remember all he said on this important point. Your eyes are the windows through which knowledge enters into the mind: take care that you do not admit evil knowledge in this way. In looking at descriptive pictures, ascertain, if you can, whether or not they are correct; but be especially on your guard when looking at pictures which address the imagination. Remember that this wonderful power of the mind influences the passions, and that you are accountable to God not only for your words and actions, but also for the imaginations of your hearts. See Gen. vi. 5.

“I am glad to hear that Mr. Jenkins has called your attention to pictures of the mind. God has given us the imagination for wise and kind purposes. By this faculty, we form ideas of things conveyed to it through our bodily senses, and we feel an inward pleasure at the contemplation of whatever is great, uncommon, or beautiful. It is this which makes the pursuit of knowledge delightful, and should encourage you in your various studies: for every new idea brings new pleasure.

“The figurative language of the Bible, by presenting a picture to the mind, delights whilst it instructs us. The Holy Scriptures abound with beautiful images and emblems; and as God has condescended to use similitudes, it is our duty to try properly to understand them. Many of the men whom God inspired to write his word,

he endowed with lively imaginations: and in the figurative language of the east, or in sublime strains of poetry, they frequently allude to the lovely scenery of their beautiful and fruitful country; the customs, arts, and employments of the people; matters connected with their religion and its worship; and the providential dealings of God with his people. You will do well to make yourselves familiar with any or all of these topics, as opportunity occurs: you will then be better able to understand what I may call the picture words and sentences of the Bible.

“The imagination has also the power of recollecting, bringing together, and representing to the mind, pictures of past scenes. If God permits you, my dear children, to attain to old age, I may suppose each of you seated in your easy chair, unable, through feebleness, any longer to take part in the busy scenes of life. At such a time, a multitude of thoughts will occupy your mind. That same fancy which taught you when children to see pictures in the glowing embers of the fire, or castles, rocky cliffs, snowy mountains, giant horsemen, and other figures in the clouds of heaven, will not fail to paint, in your old age, scenes in which you yourselves took part a long time ago. A strain of music, the sight of a flower, a word, or a name, will be sufficient distinctly to awaken shadowy pictures of the scenes and events of your childhood, youth, and maturer years. You will then blush with shame, or your heart will exult with gratitude and praise, according as you remember that you yielded to sin, or were enabled, by the grace of God, to walk in the path of duty. O my children, listen to



the voice of God, which says to you now, 'Do justly, love mercy, and walk humbly with thy God.' Let it be your constant concern through life to 'adorn the doctrine of God our Saviour in all things;' the visions of your fancy will then be peaceful and pleasant, and happiness your portion both here and hereafter.

"Before closing my letter, I have one remark more which I wish you particularly to notice. A picture is a likeness or resemblance of some object or person. We are taught in Gen. i. 26, 27, that when God created Adam, he created him in his own image. 'And God said, Let us make man in our image, after our likeness. So God created man in his own image, in the image of God created he him.' And the apostle James says that men are 'made after the similitude of God,' Jas. iii. 9. This likeness refers wholly to the soul; for God is a Spirit, and it never could be said that man in any degree resembled God as to bodily shape or figure. We must also ever remember, that even before Adam sinned, although he bore the image of God impressed on his soul, there was an infinite distance between the creature and the Creator. Christ alone is the 'brightness of the Father's glory, and the express image of his person,' Heb. i. 3.

"This likeness of man to God consisted chiefly in his holiness; and when Adam sinned, he lost the favour and the image of God, and all his children partake of the sad effects of the fall. But the mercy of God points out a way by which we may regain his image. This is one of the grand purposes for which the Saviour came into this world, that, through his death and interces-

sion, we might be restored to the favour of God, and, by the sanctification of his Spirit, we might be conformed to his own image, Rom. viii. 29. We are all born in sin, and thus we bear the image of the first Adam; but when we become new creatures in Christ Jesus, then old things pass away, and we bear the image of our blessed Saviour himself.

“How precious, then, are these souls of ours, which were at first made in the likeness of God, and which are still capable of being renewed after his image! Seek, by earnest prayer, to obtain the grace of God to enable you to ‘put on the new man, which is renewed in knowledge after the image of Him that created him;’ and obey the exhortation, ‘Put on the new man, which after God is created in righteousness and true holiness,’ Eph. iv. 24; Col. iii. 10.

“May you, my dear children, be renewed in knowledge, in righteousness, and in true holiness. May that knowledge be imparted to you which will enable you to understand what God requires of you, and your own true interests and happiness, and dispose you to receive the truth as it is in Jesus, in the love of it. May you be renewed in righteousness, so that your hearts and wills may be ever inclined to approve and to follow that which is good and right. And may the Holy Spirit so change your affections, that they may be purified from the love of evil, and drawn from unworthy objects towards God himself, to delight chiefly in his favour.

“Look unto Jesus, and keep him continually in view as your pattern and example. Let the same mind be in you which was also in Christ

Jesus, Phil. ii. 5. Listen to what he says to his disciples; 'I have given you an example, that ye should do as I have done to you,' John xiii. 15.

"Seek daily to grow in grace and likeness to Christ. We know that if we are conformed to his image here, 'when he shall appear, we shall be like him; for we shall see him as he is,' 1 John iii. 2. The likeness of believers to their risen and glorified Saviour, will be more complete when he shall receive them to his glory. He will 'change our vile body, that it may be fashioned like unto his glorious body, according to the working whereby he is able even to subdue all things unto himself,' Phil. iii. 21.

'Our flesh shall slumber in the ground,  
Till the last trumpet's joyful sound,  
Then burst the chains with sweet surprise,  
And in the Saviour's image rise.'

May this be the happy lot of us all, is the earnest prayer of your affectionate father,

"W. FAIRBANK."



THOMAS TEMPLETON'S PARTING WORDS  
TO THE READER.

AND now, young reader, let Thomas Templeton address a few parting words to *you*. They shall be words of kindness, but they must be serious and earnest; for I want you to think about your precious soul. Whether you are a merry, rosy-cheeked boy, or a girl whose sparkling eyes tell every one she meets that she is happy, or whoever you may be, if in this the spring-time of your life your heart beats high with pleasure, do not suppose that I wish to deprive you of a single emotion of true joy, or unnecessarily to excite one painful feeling in your breast. I would rather add to your happiness than take from it; I wish you to be happy not for a time only, but for ever.

Come, then, before you close this book, and let me talk with you as a friend. If I had you beside me, I would take your little hand in mine, and, looking kindly in your face, in the mildest tones my voice could use, I would say—My young friend, do you love the Saviour? Are you following him as the sheep and the lambs in eastern countries follow their shepherd? Have you sought and obtained salvation through faith in his name?

If you have perused the foregoing pages, it may be taken for granted that you know how a sinner may be saved. But my young friend, it is not enough to *know* it. You must come to the cross of Christ to obtain salvation in God's appointed way, through the Saviour who died "the just for the unjust." He offers to save *you*, and he requires nothing from you but heartily to accept his mercy. Have you come as a repenting sinner

to his feet, and by earnest, believing, and importunate prayer sought and obtained pardon through his atoning blood, and the renewing grace of his Holy Spirit, to fit you to serve and obey him on earth, and to enjoy his glory in heaven? Read Acts iv. 12, and 1 John i. 7—9.

If you have thus applied to the Son of God for the salvation of your own soul, then blessed are you. But, alas! it may be, that, although you know God's method of saving sinners through believing in the Saviour, you have not yet availed yourself of the offered mercy. My young friend, what do you mean by thus neglecting Christ and his gospel? Are you aware of the consequences which must follow if you continue to reject him? By doing so, you are running the fearful risk of ruining your own soul for ever; for, without a moment's warning, death may cut you down, and thus you will be called, all unprepared as you are, into the presence of your Judge.

Remember, you possess many privileges and advantages. You are not left to find out the way of salvation by means of the types and ceremonial observances of the Mosaic law, those dim pictures which shadowed forth a coming Saviour. You are, also, in a better condition than those who had no other means of knowing Christ than through the prophecies, which were comparatively only miniature pictures, or representations to the mind, of the coming and kingdom of Christ. But you live amidst the full blaze of gospel light. The Saviour has come, and we look not for another. His work for the redemption of sinners is finished, and you are now called to gaze upon it in the full light of the New Testament. If *you* slight Christ, your guilt is greater

and your condemnation will be more severe, than that of those who lived in ancient times, or the heathen, who never heard of a Redeemer.

Consider your ways, and without a moment's delay return to the Lord, who will have mercy upon you, and to our God, who will abundantly pardon. Do not doubt his willingness. Look at that affecting picture the Saviour himself has drawn of the Father's tenderness and love, in the parable of the prodigal son, Luke xv. Imitate the returning prodigal, and God will receive you. But do not delay. It is a case of life and death; *your own* eternal life or eternal ruin hangs upon your decision. Think of the coming judgment, heaven and hell. These are subjects which no mortal can fully understand in the present state. The only revelation we have of them is contained in the Scriptures, which teach us concerning them by pictures of things with which we are already familiar. A reference to some of these metaphorical representations must close this book.

"The day of the Lord will come as a thief in the night; in the which the heavens shall pass away with a great noise, and the elements shall melt with fervent heat, the earth also and the works that are therein shall be burned up. The heavens being on fire shall be dissolved, and the elements shall melt with fervent heat," 2 Pet. iii. 10, 12. Then "the Lord himself shall descend from heaven with a shout, with the voice of the archangel, and with the trump of God," 1 Thess. iv. 16. "In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound and the dead shall be raised incorruptible, and we shall be changed," 1 Cor. xv. 52. Then will be fulfilled the prophetic vision of John—"I saw a

great white throne, and Him that sat on it, from whose face the earth and the heaven fled away; and there was found no place for them. And I saw the dead, small and great, stand before God; and the books were opened: and another book was opened, which is the book of life: and the dead were judged out of those things which were written in the books, according to their works," Rev. xx. 11, 12.

You will be there, reader, and you must form one of two classes. "Then shall the King say unto them on his right hand, Come, ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world. Then shall he say also unto them on the left hand, Depart from me, ye cursed, into everlasting fire, prepared for the devil and his angels," Matt. xxv. 31—46. One of these two sentences must be pronounced on you.

The most awful pictures of the future misery of those who have died slighting and neglecting Christ and his salvation are given in the Holy Bible. And many of these representations are given in the very words of the Lord Jesus Christ himself, of whom it is said, "A bruised reed shall he not break, and smoking flax shall he not quench," Matt. xii. 20; but it is because he is full of compassion and tenderness that he uttered these descriptions, that sinners might be warned to avoid the endless woe of the unbeliever.

The most terrible images are used to describe the final ruin of the ungodly. It is spoken of as "everlasting fire," Matt. xxv. 41; "where their worm dieth not, and the fire is not quenched," Mark ix. 44; where sinners are "tormented in the flame," Luke xvi. 24; as "a furnace of fire,"

where "there shall be wailing and gnashing of teeth," Matt. xiii. 50; as a "lake which burneth with fire and brimstone," Rev. xxi. 8; as "a prison," 1 Pet. iii. 19; as "chains of darkness," 2 Pet. ii. 4; as "blackness of darkness for ever," Jude 13; as "the bottomless pit," from which "the smoke of their torment ascendeth for ever and ever," Rev. ix. 1, 2; xiv. 11.

But, on the other hand, the figures employed to represent the eternal happiness of believers are of the brightest and most pleasing character. Their future abode is described as "paradise," Luke xxiii. 43; as "a building of God, an house not made with hands," 2 Cor. v. 1; as "mansions," John xiv. 2; as "a city," Heb. xi. 10, 16; as a "better country," Heb. xi. 16; as an incorruptible and undefiled inheritance, 1 Pet. i. 4; as "a kingdom," Matt. xxv. 34; as a "crown of righteousness," 2 Tim. iv. 8; and as "eternal glory," 2 Cor. iv. 17.

The most glowing figurative language is used to picture to us the employments and enjoyments of the inhabitants of heaven. They are represented as arrayed in white robes, washed and made white in the blood of the Lamb; as before the throne of God, serving and praising Him day and night in his heavenly temple; as being for ever freed from all pain, hunger, and thirst; and as being fed by the Lamb in the midst of the throne, and led by him to living fountains of waters; and as having all tears wiped away from their eyes by God himself. See Rev. vii.

How happy will the redeemed be in that "great city, the city of the living God, the heavenly Jerusalem," which has "the glory of God, and her light like unto a stone most precious, even like



a jasper stone, clear as crystal;" whose gates are pearls, and whose street is "pure gold, as it were transparent glass;" in which a "pure river of water of life proceeds out of the throne of God and of the Lamb; and where grows the tree of life, the leaves of which were for the healing of the nations!" See Rev. xxi. xxii. There, in the midst of these bright and pure glories every true believer will live for ever, having as companions an "innumerable company of angels," together with all the hosts of the redeemed. Their new song of praise will arise to the Lamb throughout eternity: "Thou wast slain, and hast redeemed us to God by thy blood out of every kindred, and tongue, and people, and nation; and hast made us unto our God kings and priests," Rev. v. 9, 10.

When we have considered the terrific emblems employed, on the one hand, to describe the hopeless ruin of the ungodly, and the glorious images which are used, on the other hand, to represent the everlasting blessedness of the redeemed, our utmost conceptions must fall far short of the reality.

Reader, this endless woe must be endured by *you*, if you make light of Christ and his gospel. It may, however, be escaped, and, oh joyful thought! the inexpressible bliss of heaven be yours for ever, if you earnestly seek pardon and sanctification through the blood of Jesus and the Spirit of our God.

Oh may you stand before the Lamb,  
When earth and seas are fled,  
And hear the Judge pronounce your name  
With blessings on your head!



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